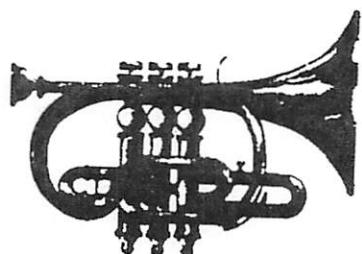
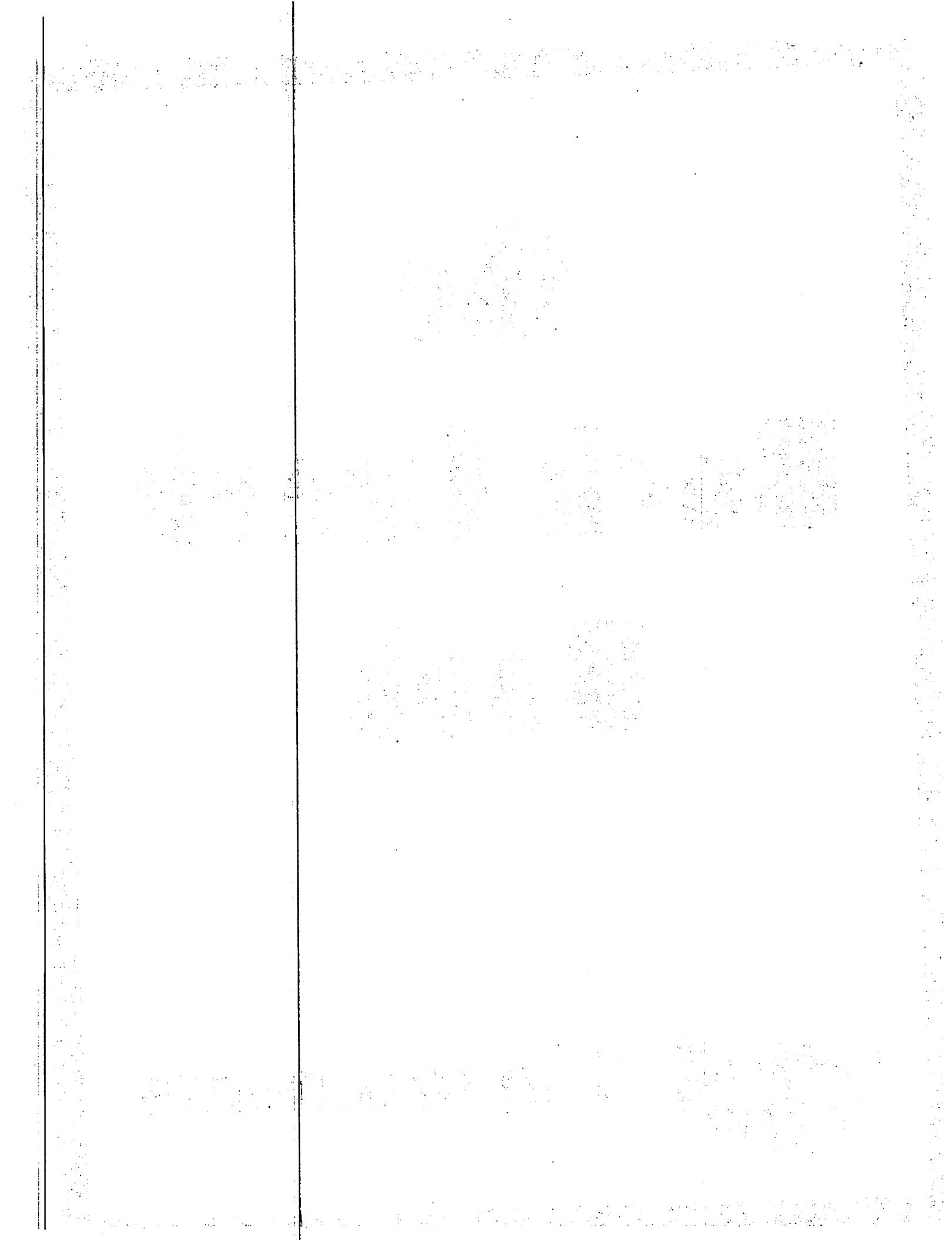


the
Buck Creek
Book



C Instruments



The Buck Creek Book

The Buck Creek Jazz Band was active for 31 years. This book has been in preparation for over 50 years starting with tunes that played in high school, extending through bands in Minnesota, Colorado, Iowa, Texas and, finally, with Buck Creek in the Washington D.C. area.

The lead sheets in this book were adapted from many sources; records, old fake books, sheet music, big band arrangements and compositions by the members of the Buck Creek Jazz Band. Contributors include Jim Ritter, John Skillman, Ed Metz Sr. and Frank Mesich. The unifying factor is – the band enjoyed playing them! Actually, these tunes were the survivors. Buck Creek played hundreds of others that did not make our favorites list.

For those who wondered over the years “What are they looking at up there on stage?” – This is it! These are the basic routines that the band used – supplemented by foot stomps, hand signals, nudges and the occasional dirty look. You would think that by now every tune would be perfect. Yet every time that the book is used, I find something that might be an improvement.

To that end, a pencil is included with each book. Please use it and let me know what works.

The Book is dedicated to the members of The Buck Creek Jazz Band through the years:

Jim Ritter
John Skillman
Jerry Addicott
John O'Brien
John Wood (RIP)
 Tom Holtz
Chuck Stewart
 Rick Cordrey
 Bill Strogis
Bill Richards (RIP)
 Ed Metz, Sr
 Gil Brown
John Roulet

and to Anna and Fred Wahler who got us started, our wives who kept us on the right path and to our jazz friends and fans who inspired us to keep on learning and playing new tunes in the Buck Creek Style.

Please enjoy the songs in the book, add them to your repertoire and play them with enthusiasm!

Frank Mesich
fmesich@nc.rr.com
707 Dominion Hill Drive
Cary, NC 27519
(202) 361-5188

March, 2009

**As Played By
the Buck Creek Jazz Band
1977-2009**

A

A La Mode
Ain't You Ashamed
Algiers Strut
All Night Long
Annie Street Rock
Apex Blues
Arkansas Blues
At the Mississippi Cabaret
Atlanta Blues

B

Backside Blues
Beale Street Blues
Bedelia
Big Bear Stomp
Black Bottom Stomp
Black Cat On A Fence
Blame It On The Blues
Blue Bell
Blue Blood Blues
Blue Prelude
Bluebells Goodbye
Blues In My Heart
Bouncing Around
Breeze
Brother Lowdown
Brown Bottom Bess
Brownskin Mama
Buck Creek Blues
Buddy's Habit
Bugle Boy March

C

Cakewalking Babies From Home
Campmeeting Blues
Canal Street Blues
Candy Lips
Captain's Cabin
Carolina's Calling Me
Carry Me Back To Old Virginny
Champagne Rag
Chant (The)
Chattanooga Stomp
Chelsea On Down
Chicago Breakdown
Chicago Rhythm
Chimes Blues
Come Back Sweet Papa
Come On In And Stomp, Stomp, Stomp

Titles that were recorded are displayed
in ***bold italics***

Conti Street Parade

Copenhagen

Creole Love Call

Curse Of An Aching Heart (The)

D

Daddy Do
Dallas Blues
Daniel
Dans les Rues D'Antibes
Dead Man Blues
Deep Henderson
Delta Bound
Dinah
Dirty No Gooder's Blues
Down Hearted Blues
Down in Honkytonk Town
Dreaming the Hours Away
Dusky Stevedore

E

Early Hours
East Coast Trot
Emperor Norton's Hunch
F
Fade Away Blues
Faraway Blues
Farewell To Storyville
Fat Louie's Wake
Fickle Fay Creep
Flatfoot
Forty and Tight
Four Ninety-five March
Frangelico Straight Up
Funny Fumble

G

Georgia Cabin
Get Out Of Here
Gettysburg March
Gin House Stomp
Gisela
Goin' Home
Gone
Good Old Wagon
Goose Pimples
Grandpa's Spells
Gulf Coast Blues

H

Hear the Buck Creek Jazz Band Play
Hiawatha
High Society
His Eye Is On The Sparrow
Home
How Can I Tell You I Love You
Hyena Stomp

I

I Got The Stinger
I Had Someone Else Before I Had You
I Love to Go Swimmin' With Women
I Need You Tonight
I Want To Linger
I Wonder Where My Easy Rider's Gone
If I Had My Way Dear
If Only Someone Would Love me
If You See My Mother
I'm Traveling
In The Garden
In The Sweet By And By
I've Been Floating Down That Old Green River

J

Jackass Blues
Jazz Sea Strut
Jazzbo Brown From Memphis Town
Jazzing Babies Blues
Jelly Bean Blues
Jimmy, Won't You Play The Blues
Joe Avery's Piece
Just A Little While To Stay Here

K

Kansas City Kitty
Kansas City Man Blues
King Chanticleer

L

Lady Love
Lazy Blues
Leaning On The Gate
Let Every Day Be Mother's Day
Let Me In The Lifeboat
Let Me Love And Hold You For Tonight
Let The Rest of the World Go By
Light Blue
Lina Blues
Louisiana
Lonesome Railroad Blues
Louisiana Bobo
Louisian-i-a
Love Me With A Feeling
Love Nest
Love Songs Of The Nile

M

Mabel's Dream
Mad Dog
Man From The South
Mandy, Make Up Your Mind
Martinique
Maryland My Maryland
Maui Breezes
Mecca Flat Blues
Megan's Moan
Melancholy
Messing Around in C
Messing Around In Eb
Michigander Blues
Miss Celie's Blues
Mobile Blues
Modernistic
Moonlight On The Bayou
Motel Six Theme
Movin'
My Canary Has Circles Under His Eyes
My Gal Sal
My Heart
My Loving Imogene
My Memphis Baby

N

New Orleans
New Orleans Shuffle
Nineteen Nineteen March
Nobody Knows You When You're Down and Out

O

Oh My Babe Blues
Oh Peter
Ol' Miss
Old Bones
Old Fashioned Love
Old Man Time
Old Stack O Lee Blues
Olga
On Revival Day
Once In A While (Louis)
Oriental Man
Oriental Strut
Ory's Creole Trombone
Over In The Gloryland

P

Panama
Papa De Da Da
Partly Cloudy
Pasha
Potomac River Blues
Precious Lord

H

Hear the Buck Creek Jazz Band Play
Hiawatha
High Society
His Eye Is On The Sparrow
Home
How Can I Tell You I Love You
Hyena Stomp

I

I Got The Stinger
I Had Someone Else Before I Had You
I Love to Go Swimmin' With Women
I Need You Tonight
I Want To Linger
I Wonder Where My Easy Rider's Gone
If I Had My Way Dear
If Only Someone Would Love me
If You See My Mother
I'm Traveling
In The Garden
In The Sweet By And By
I've Been Floating Down That Old Green River

J

Jackass Blues
Jazz Sea Strut
Jazzbo Brown From Memphis Town
Jazzing Babies Blues
Jelly Bean Blues
Jimmy, Won't You Play The Blues
Joe Avery's Piece
Just A Little While To Stay Here

K

Kansas City Kitty
Kansas City Man Blues
King Chanticleer

L

Lady Love
Lazy Blues
Leaning On The Gate
Let Every Day Be Mother's Day
Let Me In The Lifeboat
Let Me Love And Hold You For Tonight
Let The Rest of the World Go By
Light Blue
Lina Blues
Louisiana
Lonesome Railroad Blues
Louisiana Bobo
Louisian-i-a
Love Me With A Feeling
Love Nest
Love Songs Of The Nile

M

Mabel's Dream
Mad Dog
Man From The South
Mandy, Make Up Your Mind
Martinique
Maryland My Maryland
Maui Breezes
Mecca Flat Blues
Megan's Moan
Melancholy
Messing Around in C
Messing Around In Eb
Michiganander Blues
Miss Celie's Blues
Mobile Blues
Modernistic
Moonlight On The Bayou
Motel Six Theme
Movin'
My Canary Has Circles Under His Eyes
My Gal Sal
My Heart
My Loving Imogene
My Memphis Baby

N

New Orleans
New Orleans Shuffle
Nineteen Nineteen March
Nobody Knows You When You're Down and Out

O

Oh My Babe Blues
Oh Peter
Ol' Miss
Old Bones
Old Fashioned Love
Old Man Time
Old Stack O Lee Blues
Olga
On Revival Day
Once In A While (Louis)
Oriental Man
Oriental Strut
Ory's Creole Trombone
Over In The Gloryland

P

Panama
Papa De Da Da
Partly Cloudy
Pasha
Potomac River Blues
Precious Lord

R

Red Hot Mama
Redwing
Reveller's Ritual
Revolutionary Blues

Rhythm King
Running Wild
Russian Lullaby

S

Sage Hen Strut
Sailing Down The Chesapeake Bay
Salutation March
San
San Antonio Shout
Saturday Night Function
Save It Pretty Mama
Save Your Sorrow
Savoy Blues
See See Rider
Sensation Rag
Shake It And Break It
She's Crying For Me
Shim-Me-Sha-Wabble
Short Dress Girl
Shout 'Em Aunt Tillie
Sidewalk Blues
Since My Best Gal Turned Me Down
Skirts
Smooth Sailing
Snake Rag
Sobbin' Blues
Something For Annie
Song Of The Wanderer
Soon And Very Soon
South
Sporting Life
Spreading Joy
Squeeze Me
Steamboat Stomp
Stevedore Stomp
Stomp Off! Let's Go
Storyville Blues
Streaky Rasher
Strut Miss Lizzie
Sweet Like This
Sweet Lotus Blossom

Sweet Lovin' Man
Sweet Mama, Hurry Home Or I'll Be Gone
Sweet Mumtaz
Swing Down

T

Texas Moaner
That's My Home
Till We Meet Again
Tin Roof Blues
Toll Gate Blues
Tomorrow
Tres Moutarde
Trog's Blues
Trombone Rag
Trouble in Mind

W

Walking With The King
Warbride Blues
Weary Blues
Weatherbird Rag
Weird Blues
We'll Meet Again (Barbarin)
Westmoreland Weave
What You Want Me To Do
When I Grow Too Old To Dream
When I Leave The World Behind
When My Dreamboat Comes Home
Whip Me With Plenty Of Love
Who'll Take My Place
Whose Heart Are You Breaking Now
Wild Man Blues
Willie The Weeper
Windin' Down Blues
Winin' Boy
Wocka The Fish
Wrought Iron Rag

Y

Yama Yama Man
Yearning
Yellow Dog Blues
You Made Me Love You
You're The Lonesomest Gal In Town

Z

Zero

卷之三

卷之三

(AIN'T YOU ASHAMED)

(SIDNEY MITCHELL, LEW BROWN, & SEYMORE SIMONS - 1923)

(VERSE)

C TROMBONE LEAD

The musical score consists of ten staves of handwritten music. The first staff (Trombone Lead) starts with a C note, followed by a G7 chord, then a C note, a C#7 chord, and a G7 chord. Subsequent staves show various chords and notes, including Dm, G7, Am, B+, Am, G7, C7, F, D7, G7, C, C7, F, D7, G7, C, C7, F, D7, G7, C, C7, A7, A7, D7, D7, D7, G7, G7, E7, Am, Am, G7, G7, D7, D7, G7, G7, C, C7, A7, A7, D7, D7, G7, G7, C, C7, D7, D7, C, C7, G7, G7, C, C7, G7, C, LAST, C.

(ALGIERS STRUT)

1ST TIME PYRAMID - CLAR / ADD CORNET / ADD BONE

LAST TIME GO TO 8 FLAT

('KID' THOMAS VALENTINE & VAN HULTON - 1946)

Handwritten musical score for a band, featuring six staves of music with various chords and measures. The score includes measures for multiple instruments, indicated by different clefs and staff positions.

Measures 1-4: Bass clef, C7, F, C7, C7

Measures 5-8: Bass clef, C7, C7, F, F7

Measures 9-12: Bass clef, Gb, F, A7, Dm

Measures 13-16: Bass clef, G7, G7, C7, C7

Measures 17-20: Bass clef, F, F, C7, C7

Measures 21-24: Bass clef, C7, C7, F, F7

Measures 25-28: Bass clef, Gb, Gbm, F, A7, Dm

Measures 29-32: Bass clef, G7, C7, F, F

(ALL NIGHT LONG)

(CHORUS)

(JIM RITTER - 1997)

Handwritten musical score for "All Night Long" featuring a vocal part. The score includes lyrics and chords for each measure. The vocal part starts with a 4-measure phrase: Eb, Bb7, Eb, Eb. This is followed by a 12-measure chorus section starting at measure 5, which repeats the pattern: Eb, Bb7, Eb, Eb; then Ab7, Ab9, Eb/Bb, C7, F7, Bb7; then Eb, Bb7, Eb. Measures 17-20 show a variation: Cm, G7, Cm, F7, Bb7. Measures 21-24 show another variation: Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7. Measure 25 begins a new section: Ab7, Eb, C7, F7, Bb7, followed by a bracketed section labeled "Eb¹ G7 TO INTERLUDE Eb²". The interlude section (measures 26-29) is for TROMBONE/TUBA and consists of Cm, G7(b9), Cm, Fm, C7(b9). Measures 30-33 show a return to the original key: Fm/Ab, G7, G7, Cm. Measures 34-37 show a variation: G7, Cm, G7(b9), Cm/Eb, Fm, C7(b9)/Eb. Measures 38-41 show a final variation: Fm/Ab, F7, F7, Bb7, Bb7, D.C.

(ANNIE STREET ROCK)

(LU WATTERS - 1944)

(INTRO) *g^{b7} BREAK CORNET/CLARINET..... E⁰ g^{b7} E⁰ g^{b7}*

(A) *g^{b7} g^{b7} Eb Eb Eb C7 C7*

F7 B^b E⁰ B^{b7} B^{b7} B^{b7} Eb

Eb A⁰ Eb7 Ab A⁰ Eb C7 F#m B^{b7} Eb¹ B^{b7} Eb² A⁰ Eb7 Eb+

(B) *Ab G Ab Eb Ab Eb+ Eb*

Ab G Ab F+ B^{b7} Eb7 Eb+ Ab G Ab

Eb7 Ab Eb+ Ab BREAK..... Eb7 Ab¹ A⁰ Eb Eb+ Ab²

Ab7 G7 G7 Gb7 Gb7 F7 F7 E7 Ab7 EbM/B^b B7 Ab7/C Ab

(ANNIE STREET ROCK - 2)

(T210) TROMBONE LEAD 1ST TIME

45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68

69 70 71

(APEX BLUES)

CHORUS IS FRONT LINE HARMONY WITH RHYTHM COMING IN AT BEAT 3 1/2

BAR 9 GOES TO 4/4

(JIMMY NOONE, EARL HINES & JOE POSTON - 1928)

1 C7

2 Eb

3 Ab

4 Ab

5 Eb

6 Eb

7 F7

8 Bb7

9 Eb

10 Eb

(OUT CHORUS)

15 Eb

16 Eb

17 Ab

18 Ab

19 Eb

20 Eb

21 F7

22 Bb7

23 Eb

24 Eb

(ARKANSAS BLUES)

(VERSE) TROMBONE LEAD - CLAR JOINS ON SECOND TIME

(ANTON LADEN & CLARENCE WILLIAMS - 1921)

The musical score consists of eight staves of handwritten notation on a single page. The notation is in common time, with a key signature of one flat. The music is divided into sections: (VERSE), (CHORUS), and (LAST). The lyrics are written above the notes, and chords are indicated by Roman numerals (F, G7, C7, D7, B7, F9, etc.) placed above specific notes or groups of notes. Measure numbers (1, 2, 3, 4, 5, 15, 19, 25, 27, 31) are also present.

VERSE:

- Measure 1: Trombone Lead (F), Clarinet joins on second time (F).
- Measure 2: Trombone Lead (F).
- Measure 3: Trombone Lead (F).
- Measure 4: Trombone Lead (F).
- Measure 5: Trombone Lead (F).
- Measure 6: Trombone Lead (F).
- Measure 7: Trombone Lead (F).
- Measure 8: Trombone Lead (F).
- Measure 9: Trombone Lead (F).
- Measure 10: Trombone Lead (F).
- Measure 11: Trombone Lead (F).
- Measure 12: Trombone Lead (F).
- Measure 13: Trombone Lead (F).
- Measure 14: Trombone Lead (F).
- Measure 15: Trombone Lead (F).
- Measure 16: Trombone Lead (F).
- Measure 17: Trombone Lead (F).
- Measure 18: Trombone Lead (F).
- Measure 19: Trombone Lead (F).
- Measure 20: Trombone Lead (F).
- Measure 21: Trombone Lead (F).
- Measure 22: Trombone Lead (F).
- Measure 23: Trombone Lead (F).
- Measure 24: Trombone Lead (F).
- Measure 25: Trombone Lead (F).
- Measure 26: Trombone Lead (F).
- Measure 27: Trombone Lead (F).
- Measure 28: Trombone Lead (F).
- Measure 29: Trombone Lead (F).
- Measure 30: Trombone Lead (F).
- Measure 31: Trombone Lead (F).

CHORUS:

- Measure 15: Trombone Lead (F), TUTTI (C7), Trombone Lead (C7).
- Measure 16: Trombone Lead (C7), Trombone Lead (C+).
- Measure 17: Trombone Lead (F).
- Measure 18: Trombone Lead (C7).
- Measure 19: Trombone Lead (F), Trombone Lead (D7), Trombone Lead (G7), Trombone Lead (C7), Trombone Lead (C+).
- Measure 20: Trombone Lead (F), Trombone Lead (C7), Trombone Lead (C+), Trombone Lead (F).
- Measure 21: Trombone Lead (C7), Trombone Lead (C+), Trombone Lead (F), Trombone Lead (C7).
- Measure 22: Trombone Lead (F), Trombone Lead (C7), Trombone Lead (C+), Trombone Lead (F).
- Measure 23: Trombone Lead (C7), Trombone Lead (D7), Trombone Lead (G7), Trombone Lead (C7), Trombone Lead (F), Trombone Lead (D7).
- Measure 24: Trombone Lead (G7), Trombone Lead (C7), Trombone Lead (F), Trombone Lead (C+), Trombone Lead (F), Trombone Lead (LAST).

(AT THE MISSISSIPPI CABARET)

(SEYMOUR BROWN & ALBERT GUMBLE - 1914)

(INTRO)

S 8b (VAMP) 8b Gb7 F7

15 (VERSE) 8b 8b 8b 8b

17 8b 8b 8b 8b

21 F7 F7 8b 8b

25 C7 C7 F7 C7 F7

29 8b 8b 8b 8b

33 8b 8b 8b 8b

37 C7 C7 F F

41 C7 C7 F7 F7

45

(Chorus)

(AT THE MISSISSIPPI CABARET - 2)

A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The music begins at measure 49 and ends at measure 88, with a 'FINE' marking at the end.

The vocal line features various rhythmic patterns, including eighth-note pairs, sixteenth-note figures, and sustained notes. Chords are indicated above the staff at specific measures: C7 at measures 49, 53, 57, 61, 65, and 73; CM7 at measures 53 and 57; F7 at measures 57 and 69; B7 at measure 69; Eb at measure 73; and a concluding section from measure 77 to 88 labeled 'OS AL 4' followed by a 1.2 measure repeat sign, ending with a final 'F7' and 'FINE' at measure 88.

(ATLANTA BLUES)

(W.C. HANDY & DAVE ELMAN - 1923)

(VERSE)

TROMBONE LEAD

The musical score consists of two staves of handwritten music. The top staff is for a Trombone Lead, starting in F major (two sharps) and transitioning to B-flat major (one sharp). The bottom staff is for a vocal part, starting in F major and transitioning to B-flat major. The music is divided into sections by vertical dashed lines, labeled with measures and section markers like (VERSE), (CHORUS), and (F7).

Top Staff (Trombone Lead):

- Measures 1-4: F major (two sharps). Chords: F, F, C7, C7.
- Measures 5-8: F major (two sharps). Chords: F, F, C7, F.
- Measures 9-12: F major (two sharps). Chords: F, F, C7, C7.
- Measures 13-16: F major (two sharps). Chords: F, F, C7, F.
- Measures 17-20: B-flat major (one sharp). Chords: Bb, Bb, F, F.
- Measures 21-24: B-flat major (one sharp). Chords: Bb, Bb, F, F.
- Measures 25-28: B-flat major (one sharp). Chords: A7, Dm, BbM.
- Measures 29-32: B-flat major (one sharp). Chords: F, G7, C7, F.
- Measures 33-36: B-flat major (one sharp). Chords: F, (F7).

Bottom Staff (Vocal):

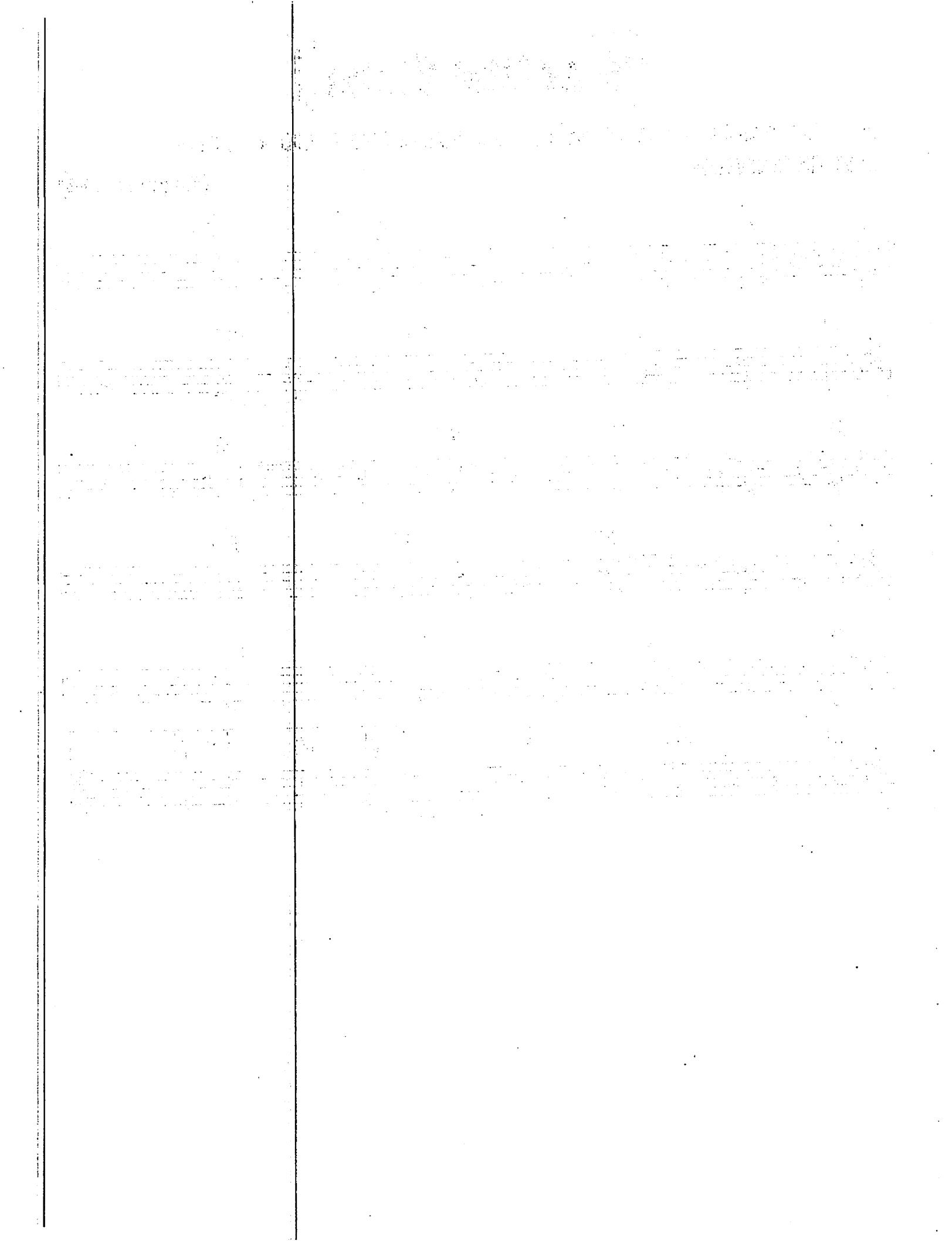
- Measures 1-4: F major (two sharps). Chords: F, F, C7, C7.
- Measures 5-8: F major (two sharps). Chords: F, F, C7, F.
- Measures 9-12: F major (two sharps). Chords: F, F, C7, C7.
- Measures 13-16: F major (two sharps). Chords: F, F, C7, F.
- Measures 17-20: B-flat major (one sharp). Chords: Bb, Bb, F, F.
- Measures 21-24: B-flat major (one sharp). Chords: Bb, Bb, F, F.
- Measures 25-28: B-flat major (one sharp). Chords: A7, Dm, BbM.
- Measures 29-32: B-flat major (one sharp). Chords: F, G7, C7, F.
- Measures 33-36: B-flat major (one sharp). Chords: F, (F7).

(BACKSIDE BLUES)

1ST THREE PYRAMID -- CORNET/BANJO - ADD CLARINET/TUBA - ADD BONE/DRUMS
 LAST THREE REVERSE

(JIM RITTER - 1983)

The musical score consists of six staves of handwritten notation. The key signature is three flats. The first staff starts with a C7 chord, followed by E♭, E♭, C7, and C7. The second staff starts with F7, followed by F7, FM7, and G♭7. The third staff starts with E♭, followed by E♭, G7, and G7. The fourth staff starts with C7, followed by C7, F7, and G♭7. The fifth staff starts with E♭, followed by E♭, C7, and C7. The sixth staff starts with FM7, followed by G♭7, E♭, and ends with a bracketed section labeled 'LAST' containing E♭ and G♭7.



(BEALE STREET BLUES)

(W.C.HANDY - 1916)

(W.C.HANDY - 1916)

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation includes various note heads (circles, squares, diamonds) and rests, with specific pitch and rhythm markings. Chords are labeled above the staves, such as B♭, E♭, G♭, F7, C7, F, B♭, E♭, B♭7, A♭7, A♭9, and B♭7/F. The lyrics are written below the notes, corresponding to the chords. Measure numbers 1 through 35 are indicated on the left side of each staff.

Staff 1 (Treble Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

Staff 2 (Bass Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

Staff 3 (Treble Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

Staff 4 (Bass Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

Staff 5 (Treble Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

Staff 6 (Bass Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

Staff 7 (Treble Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

Staff 8 (Bass Clef):

- Measures 1-5: B♭, E♭, G♭, B♭, E♭
- Measures 6-10: E♭, B♭, B♭, F7
- Measures 11-15: F7, B♭¹ F7, B♭, B♭² F7, B♭
- Measures 16-20: B♭, B♭, E♭, B♭, F7, B♭
- Measures 21-25: F7, C7, F, B♭, E♭, E♭M6
- Measures 26-30: B♭, B♭¹ F7, B♭, B♭² F7, B♭, B♭7
- Measures 31-35: C, E♭, B♭7, E♭, E♭7, A♭7

(BEDELIA)

(WILLIAM JEROME & JEAN SCHWARTZ - 1903)

(VERSE)

Handwritten musical score for the song "BEDELIA". The score consists of ten staves of music, each with a key signature of two flats (F major or A minor) and a common time signature. The vocal line includes lyrics and corresponding chords. The score is divided into sections: (VERSE) and (CHORUS). The lyrics and chords are as follows:

(VERSE)

- 1-4: G7 Cm Cm Eb Bb7 Eb G7
- 5-8: Cm Cm Eb Bb7 Eb G7
- 9-12: Cm Cm Eb EbM Bb
- 13-16: Cm F7 Bb Bb
- 17-20: Bb7 Bb7 Bb7 Bb7
- 21-24: (CHORUS) Eb Eb G7 G7
- 25-28: Ab Bb7 Eb Eb Bb7
- 29: Eb Eb Bb Bb

(BEDELIA - 2)

A handwritten musical score consisting of five staves of music. The music is in common time and uses a key signature of three flats. The first staff starts at measure 55 with an F7 chord. The second staff starts at measure 57 with an A♭ chord. The third staff starts at measure 41 with a G7 chord. The fourth staff starts at measure 45 with a Cm chord. The fifth staff starts at measure 49 with an F7 chord. Measures 55-58 consist of eighth-note patterns. Measures 59-62 show a transition with chords E♭, B♭7, E♭, and E♭LAST. Measure numbers 55, 57, 41, 45, and 49 are written below their respective staves.

(BIG BEAR STOMP)

(Lu Waters - 1949)

(Inteo)

12 Dm Dm Gm A7 Dm Dm

(A) Dm Dm Gm Dm

Gm Dm Bb7 Bb7-s A7

Dm Dm Gm Dm

Dm Dm A7 Dm

(B) F7 F7 B° F7 Bb Bb E°

F7 F7 Bb TUBA/BONE--

Bb B° F7 F7 Bb Bb F7 E°

Bb - F7 Bb' Bb'' A7

Dm (C) Dm Dm Gm Dm

A-BAR-VAMP Dm Dm

Gm Dm Bb7 Bb7-s A7

(BIG BEAR STOMP - 2)

A handwritten musical score consisting of ten staves of music. The music is in common time and uses a soprano clef. The key signature changes frequently, indicated by the letters Bb, Dm, Gm, and Cm above the staff. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Chords are labeled above the staff, including F7, Bb, G7, C7, D7, Gm, A7, E7, B7, and C7-5. The score is numbered with measures 48, 51, 56, 58, 60, 64, 68, 71, 76, 80, 84, and 88.

4-BAR ENDING

(BLACK BOTTOM STOMP)

(JELLY ROLL MORTON - 1925)

(INTRO)

The score consists of eight staves of handwritten musical notation. The first staff (measures 1-3) starts with a bass clef, a key signature of one flat, and a tempo marking of 120. It includes chords Bb6, F7, G, and Bb6. The second staff (measures 4-6) starts with a bass clef, a key signature of one flat, and includes chords Cm7, Eb7, G7, and G7 followed by a 'BREAK'. The third staff (measures 7-11) starts with a bass clef, a key signature of one flat, and includes chords Cm, G7, Cm, Bb, F7, Bb, Bb7, F7/C, F7, and F7. The fourth staff (measures 12-16) starts with a bass clef, a key signature of one flat, and includes chords Gm, D7, G, and G7. The fifth staff (measures 17-21) starts with a bass clef, a key signature of one flat, and includes chords Cm, G7, Cm, Bb, F7, Bb, D7, F7, and G. The sixth staff (measures 22-26) starts with a bass clef, a key signature of one flat, and includes chords Gm, D7, G, and G7 followed by a 'BREAK'. The seventh staff (measures 27-31) starts with a bass clef, a key signature of one flat, and includes chords Cm, G7, Cm, Bb, F7, Bb, D7, F7, and G. The eighth staff (measures 32-34) starts with a bass clef, a key signature of one flat, and includes chords Cm, F, and G, followed by a 'CLARINET BREAK'.

(BLACK BOTTOM STOMP - 2)

(BLACK CAT ON A FENCE)

(KEN COLYER - 1956)

(A)

Handwritten musical score for section (A) consisting of four staves of music. The score includes lyrics "BLACK CAT ON A FENCE" and chords Gm, C7, and F.

(B)

Handwritten musical score for section (B) consisting of two staves of music.

(C)

Handwritten musical score for section (C) consisting of three staves of music. The score includes lyrics "BLACK CAT ON A FENCE" and chords F7, Bb, Gm, C7, and F7. The last staff ends with a bracket labeled "Bb LAST".

(BLAME IT ON THE BLUES)

(CHARLES COOK - 1914)

(A)

1 C7 FM F7 Bb7 Eb Bb7

5 Eb Bb7 Eb Bb7

9 C7 FM F7 Bb7 Eb

13 (B) Eb0 Eb0 Eb Eb

17 Bb7 Bb7 Eb Eb

21 Eb0 Eb0 Eb Eb

25 C7 FM Bb7 F7 Bb7 Eb (D.S. AL CODA)

CODA

(BLAME IT ON THE BLUES - 2)

(T210) A^b D^b A^b A^b

33 D^b D^b A^b A^b

37 E^b7 E^b7 A^b F7

41 G^b7 G^b7 G^b+ E^b7 E^b7

45 A^b D^b A^b A^b

49 D^b D^b C7 C7

53 D^b7 D^b7 A^b F7

57 G^b7 E^b7 A^b A^b

61

This handwritten musical score for piano, titled "BLAME IT ON THE BLUES - 2", features a coda section starting at measure 33. The score is organized into eight staves, each representing a different voice or part of the piano's texture. The music is in common time and uses a treble clef. The chords and progressions are clearly labeled above the notes. Measure numbers are provided for each staff.

(BLUE BELL)

TROMBONE LEAD

(EDWARD MADDON & THEODORE MORSE - 1907)

(A) Ab Eb7 Ab Eb7 Ab Eb7 Ab

Ab C7 Fm Abm Eb Gb7 Eb7 Ab Eb7

5 ADD CORNET/CLARINET Ab Eb7 Ab Eb7 Ab Eb7 Ab

9 Ab C7 Fm Eb7 Ab/Eb Db/Eb Eb7 DOUBLE TIME

15 (B) Ab Ab/C Gbm7 Eb7

17 Eb7 Eb7 Ab Ab

21 F7 F7 Gbm7 Gbm7

25 Gb7 Gb7 Eb7 Eb7

29 Ab Ab/C Gbm7 Eb7

33 Eb7 Cm/Eb D7 C7 C7

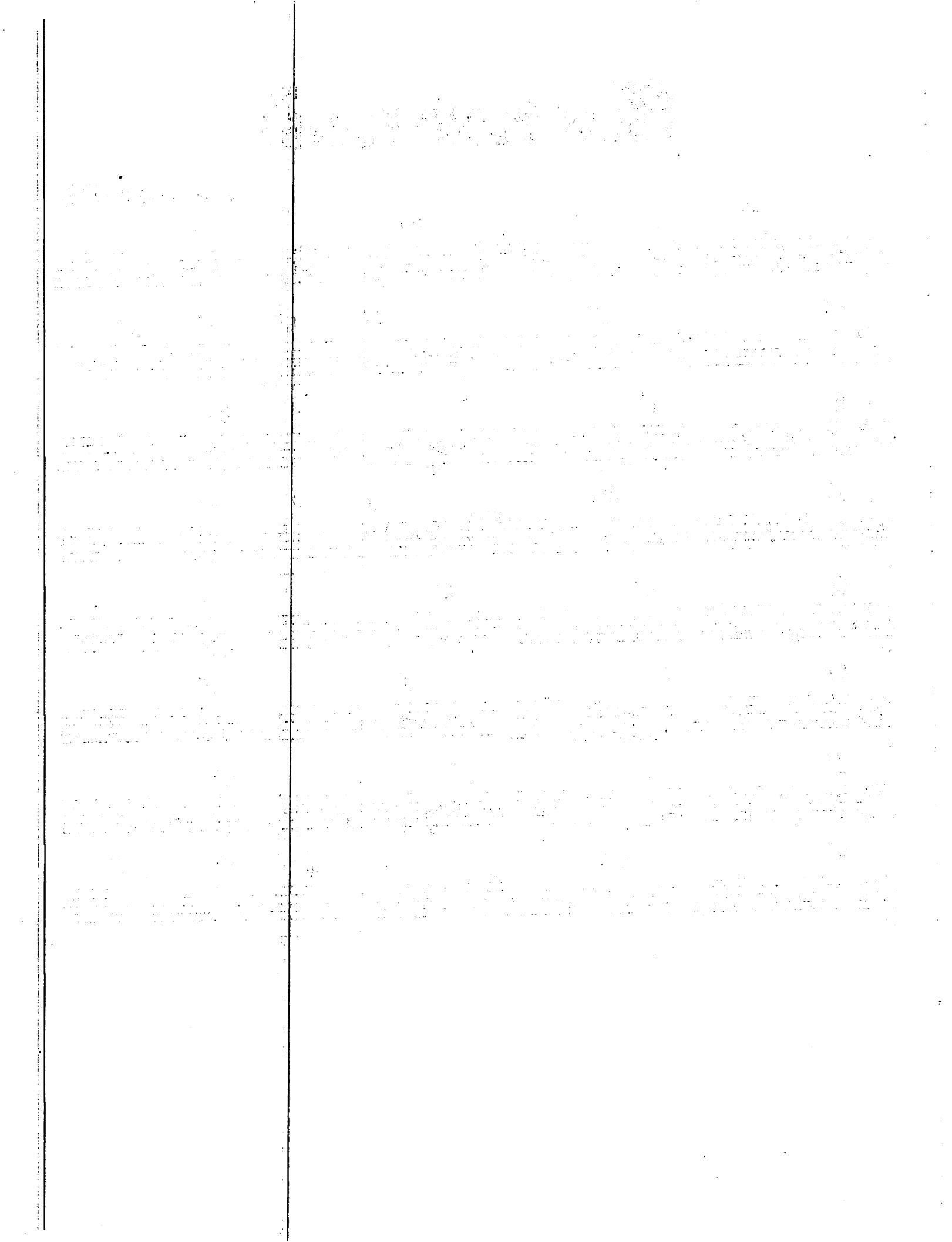
37 F7 F7 Gbm7 Gbm7/Ab Gm Fm6

41 Ab/Eb Eb7 Ab Ab (Eb7)

(BLUE BLOOD BLUES)

(CONNIE JOHNSON - 1929)

Handwritten musical score for "Blue Blood Blues" in 2/4 time, key of C minor (two flats). The score consists of eight staves of music with lyrics. Chords indicated above the staff include Eb, Eb, C7, C7, F7, Bb7, Eb, Eo, F7, Bb7, Eb, Eb, C7, C7, F7, Bb7, Eb, Ab, Eb, Eb7, Eb7, Ab, Ab, F7, F7, Bb7, Bb7, Eb, Eb, C7, C7, F7, Bb7, Eb, Ab, Eb, (Bb7).



(BLUE PRELUDE)

TROMBONE FIRST TIME

(JOE BISHOP & GORDON JENKINS - 1933)

The musical score is handwritten on 14 staves of five-line staff paper. The key signature is C major (one sharp). The tempo is indicated as $\text{P} = 100$. The score is divided into sections by measure numbers and section titles.

- TROMBONE FIRST TIME:** Measures 1-16. Chords: Dm, E7, Gm, A7, A7.
- DUET:** Measures 17-20. Chords: Dm, Bb7, A7, Dm6, Dm.
- DUET:** Measures 21-24. Chords: Dm, E7, Gm, A7, A7.
- DUET:** Measures 25-28. Chords: Dm, Bb7, A7, Dm, Dm, A7.
- TUTTI Dm:** Measures 29-32. Chords: Dm, Fm, Dm6, Dm6, A7.
- Dm:** Measures 33-36. Chords: Dm, Bb7, A7, Dm.
- Bb7:** Measures 37-40. Chords: Bb7, Bb7, Dm, Dm.
- Bb7 TROMBONE LEAD:** Measures 41-44. Chords: Bb7, Bb7, A7, A7.
- Dm:** Measures 45-48. Chords: Dm, E7, Gm, A7, A7.
- Dm:** Measures 49-52. Chords: Dm, Bb7, A7, Dm, Dm.
- Final Measure:** Measure 53. Chord: Dm.

Lyrics are present in some staves:

- Measures 1-16: "I'm gonna make it through somehow"
- Measures 17-20: "I'm gonna make it through somehow"
- Measures 21-24: "I'm gonna make it through somehow"
- Measures 25-28: "I'm gonna make it through somehow"
- Measures 29-32: "I'm gonna make it through somehow"
- Measures 33-36: "I'm gonna make it through somehow"
- Measures 37-40: "I'm gonna make it through somehow"
- Measures 41-44: "I'm gonna make it through somehow"
- Measures 45-48: "I'm gonna make it through somehow"
- Measures 49-52: "I'm gonna make it through somehow"

(BLUEBELLS GOODBYE)

(TRAD - AS REMEMBERED BY BUNK JOHNSON)

STREET BEAT

(A)

The musical score consists of eight staves of handwritten notation. The key signature is B-flat major (two flats). The time signature is 8/8. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are written below the staff. Measure 1 starts with a bass note, followed by a treble note labeled 'Ab'. Measures 2-4 show a sequence of chords: Ab7, Eb, EbM, and Ab. Measures 5-7 show: Eb7, C7, C7, and FM. Measures 8-10 show: FM, Bb7, Bb7, and Eb7. Measures 11-13 show: Eb7, Ab, Ab, and Ab. Measures 14-16 show: Ab7, Eb, EbM, and C. Measures 17-19 show: C, Eb, Eb, and Ab. Measures 20-22 show: F7, Bb7, Eb7, Ab, and Ab. Measure 23 ends with a double bar line and a C-clef.

8

Ab

Ab7 Eb EbM Ab

5

Ab C7 C7 FM

9

Fm Bb7 Bb7 Eb7

13

Eb7 Ab Ab Ab

17

Ab7 Eb EbM C

21

C Eb Eb Ab

25

F7 Bb7 Eb7 Ab Ab

29

(BLUEBELLS GOODBYE - 2)

34 (B) A^b E^b 7 A^b A^b

38 D^b D^b A^b A^b

42 C C F M7 F M7

46 B^b 7 B^b 7 E^b 7 E^b 7

50 A^b E^b 7 A^b A^b

54 D^b D^b C C

58 D^b D^b A^b F 7

62 B^b 7 E^b 7 A^b A^b

(BLUES IN MY HEART)

VAMP - DOUBLE TIME FEEL

(VERSE)

(BENNY CARTER & LEVIN MILLS - 1931)

The musical score consists of two staves of handwritten music. The top staff is for a vocal part and the bottom staff is for a piano or guitar accompaniment. The vocal part includes lyrics in parentheses above the notes. Chords are written above the notes, primarily in G major and A minor keys. The score is divided into sections: VAMP, VERSE, CHORUS, and a final section starting at measure 54.

VAMP - DOUBLE TIME FEEL

(VERSE)

(BENNY CARTER & LEVIN MILLS - 1931)

CHORUS

1. (Vocal) Blues in my heart, blues in my heart
2. Blues in my heart, blues in my heart
3. Blues in my heart, blues in my heart
4. Blues in my heart, blues in my heart

Accompaniment Chords:

- Measures 1-10: Dm, A7, Dm, A7, Dm, A7
- Measures 11-15: Dm, A7, D7, D7, Gm
- Measures 16-20: D7, Gm, D7, D7, Gm
- Measures 21-25: G7, G7, C7, F7, Bb, C7, F7
- Measures 26-30: Bb, C7, F7, Bb, Eb7, Ab7, Bb7, C7, F7
- Measures 31-35: (Chorus) Bb7, Bb7, Bb7, Bb7, Eb, Cm, F7
- Measures 36-40: Bb, Bb, Bb7, Bb7, Bb7, Bb7
- Measures 41-45: Eb7, Cm, F7, Bb, Bb7, Eb7
- Measures 46-50: Eb7, Eb7, Eb7, Ab7, Bb7, Gb7, F7+
- Measures 51-55: Bb, C7, F7+, Bb7, Bb7, Bb7, Cm, F7
- Measures 56-60: Bb7, Eb, Cm, F7, Bb¹, Bb⁰, Cm7, F7
- Measures 61-65: Bb^{LAST}, Bb⁰, Cm7, F7, Eb, Cm, F7, Bb, Eb, Bb

(BOUNCING AROUND)

(A.J. PIRON & PETER BOCAQE -1924)

(BOUNCING AROUND - 2)

Handwritten musical score for "Bouncing Around - 2". The score consists of six staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is divided into sections by measure numbers and section names.

Measures 39-41: The first staff starts with a treble clef and a key signature of one flat. It contains notes and rests, with chord labels Dm, F7, G7, C7, Bb, and F7 placed above the staff.

Measures 42-44 (Chorus): The second staff begins with a bass clef and a key signature of one flat. It contains notes and rests, with chord labels F, D7, G7, C7, F, and F7 placed above the staff. The word "(CHORUS)" is written above the staff.

Measures 45-48: The third staff continues with a bass clef and a key signature of one flat. It contains notes and rests, with chord labels Bb, Eb, Bb, and Bb placed above the staff.

Measures 49-52: The fourth staff continues with a bass clef and a key signature of one flat. It contains notes and rests, with chord labels F7, F7, Bb, F7, C7, and F7 placed above the staff.

Measures 53-56: The fifth staff continues with a bass clef and a key signature of one flat. It contains notes and rests, with chord labels Bb, Eb, D7, and Gm placed above the staff.

Measures 57-60: The sixth staff continues with a bass clef and a key signature of one flat. It contains notes and rests, with chord labels Eb, Eo, Bb, G7, Cm7, and F7 placed above the staff.

Ending: The score concludes with a final section labeled "(ENDING)". It includes measures 61-64, which feature a treble clef, a key signature of one flat, and a time signature of common time. The ending consists of a series of eighth-note patterns followed by a repeat sign and a section of eighth-note chords labeled "LAST". The chords in the ending are Bb, Gb7, F7, and Bb.

(BREEZE)

(BALLAD MCDONALD, JOE GOODWIN & JAMES F. HANLEY - 1919)

(VERSE) A7 Dm Gm C7 F Gb7 C7 F A7

Dm C7 F E7 Am C7

(CHORUS) F F C7 C7

C7 C7 F F7

Gb Gb F D7

17 G7 G7 C7 C7 C+
F F C7 C7

25 C7 C7 Gb7 A7 A7
Gb F C7 F

33 F F C7 F F

(BROTHER LOWDOWN)

(TURK MURPHY - 1947)

(VERSE)

Handwritten musical score for "Brother Lowdown" in 12/8 time. The score consists of two staves of music with lyrics and chords.

Staff 1 (Top):

- Measure 1: C) A^b A^b E⁷ E⁷
- Measure 2: A^b A^b A^b A^b B⁰
- Measure 3: E^b B^b M⁷ E^b A^b A^b
- Measure 4: B^b B^b E^b E^b E^b E^b
- Measure 5: B^b B^b E^b E^b E^b E^b
- Measure 6: A^b A^b E⁷ E⁷
- Measure 7: A^b A^b F⁷ C^M F⁷ B^b
- Measure 8: E^b B^b C⁰ E^b C^M G⁷ C⁷
- Measure 9: F⁷ B^b E^b E^b C⁷ G⁷ G^b
- Measure 10: (CHORUS) F⁷ F⁷ B^b B^b
- Measure 11: E^b E^b A^b F^{#0} C⁷ G⁷ G^b
- Measure 12: F⁷ F⁷ B^b B^b
- Measure 13: E^b E^b A^b G⁷ G^b A^b
- Measure 14: E^b E^b A^b G⁷ G^b A^b
- Measure 15: A^b D^b A^b G⁷ G^b A^b
- Measure 16: A^b D^b A^b G⁷ G^b A^b
- Measure 17: A^b D^b A^b G⁷ G^b A^b
- Measure 18: A^b D^b A^b G⁷ G^b A^b
- Measure 19: A^b D^b A^b G⁷ G^b A^b
- Measure 20: A^b D^b A^b G⁷ G^b A^b
- Measure 21: A^b D^b A^b G⁷ G^b A^b
- Measure 22: A^b D^b A^b G⁷ G^b A^b
- Measure 23: A^b D^b A^b G⁷ G^b A^b
- Measure 24: A^b D^b A^b G⁷ G^b A^b
- Measure 25: A^b D^b A^b G⁷ G^b A^b
- Measure 26: A^b D^b A^b G⁷ G^b A^b
- Measure 27: A^b D^b A^b G⁷ G^b A^b
- Measure 28: A^b D^b A^b G⁷ G^b A^b
- Measure 29: A^b D^b A^b G⁷ G^b A^b
- Measure 30: A^b D^b A^b G⁷ G^b A^b
- Measure 31: A^b D^b A^b G⁷ G^b A^b
- Measure 32: A^b D^b A^b G⁷ G^b A^b
- Measure 33: A^b D^b A^b G⁷ G^b A^b
- Measure 34: A^b D^b A^b G⁷ G^b A^b
- Measure 35: A^b D^b A^b G⁷ G^b A^b
- Measure 36: A^b D^b A^b G⁷ G^b A^b
- Measure 37: A^b D^b A^b G⁷ G^b A^b
- Measure 38: A^b D^b A^b G⁷ G^b A^b
- Measure 39: A^b D^b A^b G⁷ G^b A^b
- Measure 40: A^b D^b A^b G⁷ G^b A^b
- Measure 41: A^b D^b A^b G⁷ G^b A^b
- Measure 42: A^b D^b A^b G⁷ G^b A^b
- Measure 43: A^b D^b A^b G⁷ G^b A^b
- Measure 44: A^b D^b A^b G⁷ G^b A^b
- Measure 45: A^b D^b A^b G⁷ G^b A^b

(BROWN BOTTOM BESS)

(JOHNNY DODDS - 1927)

(INTRO) F7 Bb7 C7 F7 Bb7 Eb7 Ab

(VERSE) Ab Fm BbM Eb7 Bb7 Eb7 Ab

Eb7 D7 Eb C7 Bb7 Eb7

Ab Fm BbM Eb7 Bb7 Eb7 Ab

Eb D7 Eb C7 Bb7 Eb7

(CHORUS) F7 F7 Bb7 Bb7

Eb7 Eb7 Ab Ab C7

F7 F7 Bb7 Bb7

BbM Bb Ab F7

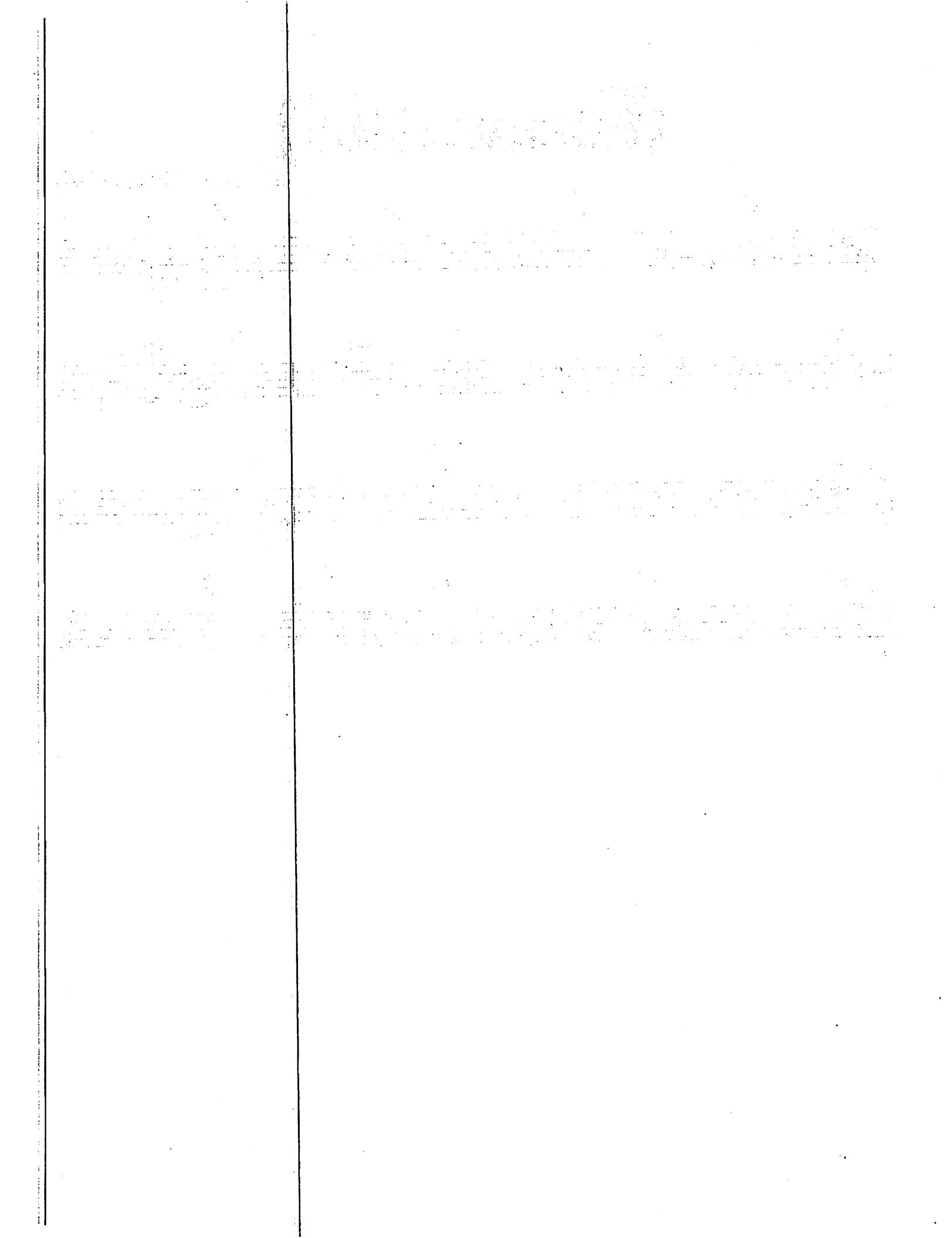
F7 F7 Bb7 Eb7 Ab

This handwritten musical score for 'Brown Bottom Bess' includes lyrics and chords. The score is organized into sections: INTRO, VERSE, and CHORUS. The lyrics are written above the music, corresponding to the chords. The chords are indicated by Roman numerals with accidentals: F7, Bb7, C7, Ab, Fm, BbM, Eb7, Bb7, Eb7, Ab, D7, Eb, C7, Bb7, Eb7, Ab, F7, Eb7, D7, Eb, C7, Bb7, Eb7, Ab, Bb7, Eb7, Ab, C7, Bb7, Bb7, Ab, Ab, C7, F7, F7, Bb7, Bb7, BbM, Bb, Ab, F7, F7, Bb7, Eb7, Ab. The score uses a single staff with a bass clef, and measures are separated by vertical bar lines. Measure numbers are present on the left side of the staff.

(BROWNSKIN MAMA)

(CASEY BILL WELDON - 1937)

A handwritten musical score for a single melodic line, likely for a blues or jazz piece. The score consists of four staves of music, each starting with a clef (F), a key signature of two flats, and a common time signature. The first staff begins with a G note, followed by a series of eighth and sixteenth notes. The second staff begins with an E flat note, followed by an F sharp, an F, and an A flat. The third staff begins with an E flat note, followed by an F sharp, an F, and an A flat. The fourth staff begins with an E flat note, followed by an F sharp, an F, and an A flat. The music includes several rests and a break section indicated by the text "BREAK" above the staff. The score is written on four-line staff paper.

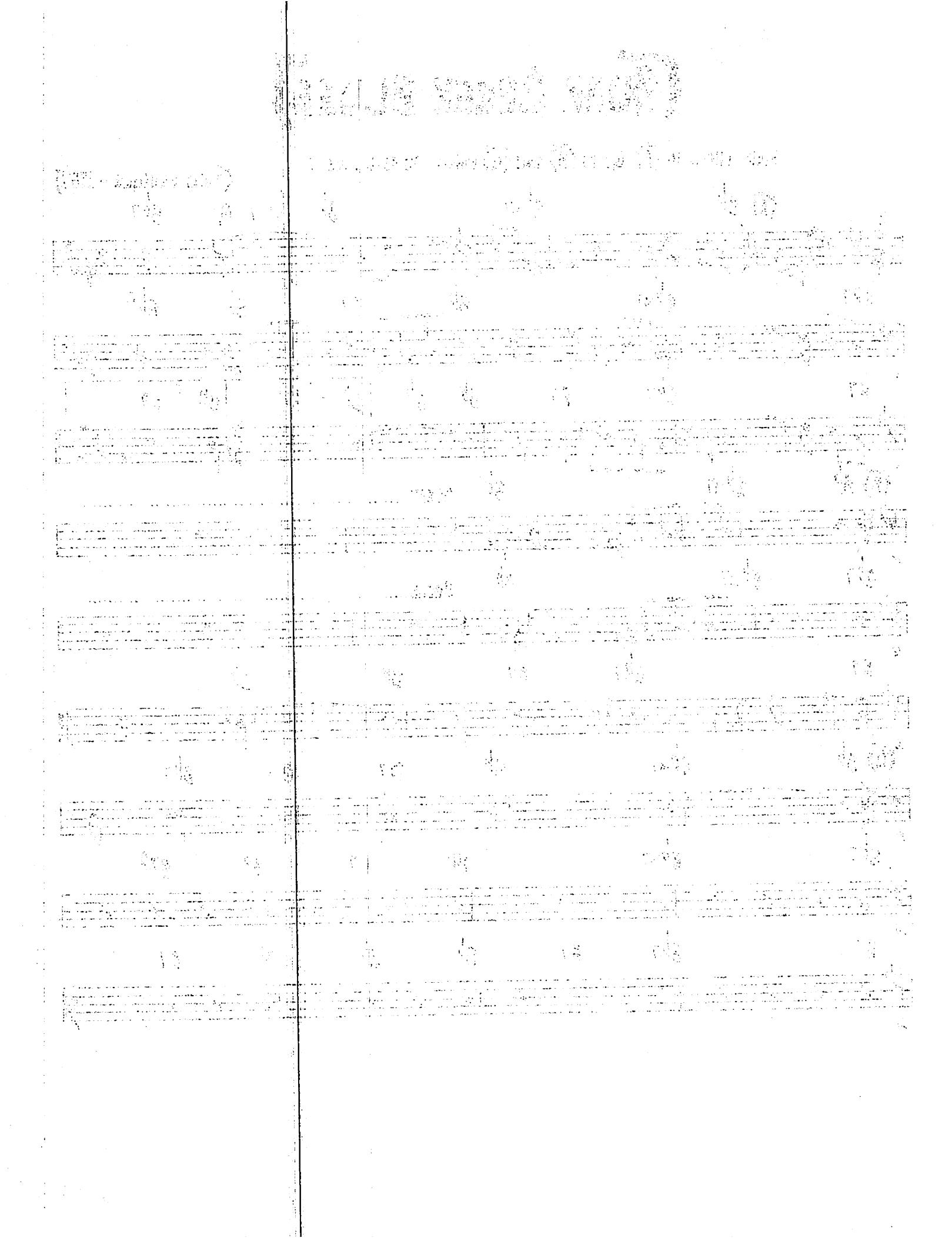


(BUCK CREEK BLUES)

MAIN THEME IS (A) GO TO (B) AND (C) WHEN YOU FEEL LIKE IT

(TONY PRINGLE - 1987)

The musical score consists of three staves of handwritten music. The first staff begins with a 12-bar blues progression: (A) 8b, EbM7, 8b, D7, Gm, 8b7. The second staff continues the progression: Eb7, EbM7, 8b, F7, 8b, 8b0. The third staff follows: F7, Eb7, F7, 8b, Eb, 8b, F7, 8b, F7. Measures 13 and 14 show a transition: (B) 8b, EbM7, 8b, BREAK..... The score then repeats the progression: Eb7, EbM7, 8b, BREAK....., F7, Eb7, F7, 8b, 8b. The final section starts with (C) 8b, EbM7, 8b, D7, Gm, 8b7. The score concludes with a final 8-bar section: Eb7, EbM7, 8b, F7, 8b, 8b0, followed by a final 8-bar section: F7, Eb7, F7, 8b, Eb, 8b, F7.



(BUDDY'S HABIT)

(ARNETTE JOHNSON & CHARLES STRAIGHT - 1923)

(A)

12-bar blues progression: Bb, D7, Gm, Bb7, Eb, G7, Cm, Bb, F7, F7, Bb, Bb.

(B)

12-bar blues progression: Bb, D7, Gm, Bb7, Eb, G7, Cm, Bb, F7, F7, Bb, Bb.

(C)

12-bar blues progression: Bb, D7, Gm, Bb7, Eb, G7, Cm, Bb, F7, F7, Bb, Bb.

(BUDDY'S HABIT - 2)

Handwritten musical score for a solo instrument, likely trumpet or flute, featuring ten staves of music. The score includes lyrics and chords.

Staff 1:

- Measure 47: Gb, D7
- Measure 48: Gm, Bb7
- Measure 49: Eb, G7
- Measure 50: Cm, Bb
- Measure 51: Eb, E°
- Measure 52: Bb, G°
- Measure 53: C7, F7
- Measure 54: Bb

Staff 2:

- Measure 55: Bb, Bb°
- Measure 56: Bb
- Measure 57: Bb7

Staff 3:

- Measure 58: (T210) Eb SONG LEAD 1ST TIME Fm
- Measure 59: Eb°
- Measure 60: Eb
- Measure 61: Eb7

Staff 4:

- Measure 62: Ab
- Measure 63: Abm
- Measure 64: Eb
- Measure 65: Bb7

Staff 5:

- Measure 66: Eb
- Measure 67: Fm
- Measure 68: Eb°
- Measure 69: Eb
- Measure 70: Eb

Staff 6:

- Measure 71: F7
- Measure 72: F7
- Measure 73: Bb7
- Measure 74: Bb7

Staff 7:

- Measure 75: Eb
- Measure 76: Fm
- Measure 77: Eb°
- Measure 78: Eb
- Measure 79: Eb7

Staff 8:

- Measure 80: Ab
- Measure 81: D7
- Measure 82: G7
- Measure 83: G7
- Measure 84: Eb7

Staff 9:

- Measure 85: Ab
- Measure 86: Ab
- Measure 87: F°
- Measure 88: Eb
- Measure 89: C7

Staff 10:

- Measure 90: Fm7
- Measure 91: Bb7
- Measure 92: Eb 1 Bb7
- Measure 93: Eb LAST Eb
- Measure 94: -

(BUGLE BOY MARCH)

(ADAPTED FROM "AMERICAN SOLDIER" BY FRANCIS A MYERS - 1907)

STREET BEAT THEN CORNET FANFARE

C7

The musical score consists of two staves of handwritten music. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The music is in common time. The score includes lyrics in parentheses above the notes and chords written below the notes. Measure numbers are indicated on the left side of each staff.

Top Staff (Treble Clef):

- Measures 1-4: Street Beat then CORNET FANFARE (F)
- Measures 5-14: (A) F, F, F, F, C7, C7
- Measures 15-17: C7, C7, F, F, D7
- Measures 18-20: G7, G7, C7, C7¹, C7²
- Measures 21-22: (B) F, F, C7, C7
- Measures 23-25: F, F, C7, C7
- Measures 26-28: F, F7, B^b, D^b7, F, G^b7
- Measures 29-34: F, C7, F, F¹, C7, F7²

Bottom Staff (Bass Clef):

- Measures 1-4: Street Beat then CORNET FANFARE (F)
- Measures 5-14: (A) F, F, F, F, C7, C7
- Measures 15-17: C7, C7, F, F, D7
- Measures 18-19: G7, G7, C7, C7¹, C7²
- Measures 20-21: (B) F, F, C7, C7
- Measures 22-23: F, F, C7, C7
- Measures 24-25: F, F, C7, C7
- Measures 26-27: F, F7, B^b, D^b7, F, G^b7
- Measures 28-34: F, C7, F, F¹, C7, F7²

TROMBONE LEAD 1ST TIME

(BUGLE BOY - 2)

(T210) Bb E^{\flat} Bb Bb

59

F7 F7 Bb Bb7

43

E^{\flat} E^{\flat} Bb G7

47

C7 C7 F7 F7

51

Bb E^{\flat} Bb Bb

55

F7 F7 Bb Bb7

59

E^{\flat} E^{\flat} Bb G7

63

C7 F7 Bb Bb

67

Handwritten musical score for Trombone Lead 1st Time. The score consists of eight staves of music. Each staff begins with a clef (Bass Clef), a key signature of one flat (B-flat), and a tempo marking of 'P.M.'. The music is divided into measures by vertical bar lines. Above each staff, the notes are labeled with their corresponding pitch names: (T210) Bb, Eflat, Bb, Bb; F7, F7, Bb, Bb7; Eflat, Eflat, Bb, G7; C7, C7, F7, F7; Bb, Eflat, Bb, Bb; F7, F7, Bb, Bb7; Eflat, Eflat, Bb, G7; and C7, F7, Bb, Bb. Measure numbers 59, 43, 47, 51, 55, 59, 63, and 67 are placed to the left of the staves. The score concludes with a final measure ending with a repeat sign and a double bar line.

(CAKEWALKING BABIES FROM HOME)

(HELEN TROY, CHRIS SMITH & CLARENCE WILLIAMS - 1924)

(CHORUS)

This is a handwritten musical score for the song '(Cakewalking Babies from Home)'. The score consists of ten staves of music, each with a vocal line and a harmonic progression indicated by Roman numerals. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The vocal line features various note values including eighth and sixteenth notes, with rests and grace notes. The harmonic progression includes chords such as F7, G7, C7, EbM, B7, D7, GM, Eb, and F0. The lyrics are written below the vocal line, corresponding to the chords. The score is numbered with measures 1 through 57.

1 F7 F7 F7 F7

5 G7 G7

9 C7 C7 C7 C7

13 C7 C7 CM EbM F7 F0

17 F7 F7 F7 F7

21 B7 B7 D7 GM GM B7

25 Eb Eb Eb Eb

29 B7 B7 B7 F0 F7

33 F7 F7 F7 F7

37 C7 F7 B7 B7¹ F7 TO VERSE B7² FINE

(CAKEWALKING BABIES FROM HOME - 2)

(VERSE)

(CAMP MEETING BLUES)

(KING OLIVER - 1923)

The musical score consists of three staves of handwritten notation on five-line staff paper. The notation includes lyrics and chords indicated by Roman numerals and symbols like 'bb' and 'b7'. The first staff starts with '(A) F' at measure 1. The second staff starts with '(B) F' at measure 14. The third staff starts with '(C) F' at measure 27. The score concludes with 'D.C. AL FINE' at measure 39.

Staff 1 (Measures 1-17):

- Measure 1: (A) F
- Measure 2: bb
- Measure 3: F
- Measure 4: C7
- Measure 5: F
- Measure 6: F
- Measure 7: C7
- Measure 8: F
- Measure 9: C7
- Measure 10: F
- Measure 11: C7
- Measure 12: F
- Measure 13: C7
- Measure 14: (B) F
- Measure 15: bb
- Measure 16: F
- Measure 17: bb

Staff 2 (Measures 14-39):

- Measure 14: (B) F
- Measure 15: bb
- Measure 16: F
- Measure 17: A7
- Measure 18: bb
- Measure 19: G7
- Measure 20: C7
- Measure 21: F
- Measure 22: bb
- Measure 23: bb
- Measure 24: F
- Measure 25: bb
- Measure 26: bb
- Measure 27: (C) F
- Measure 28: bb
- Measure 29: bb
- Measure 30: F
- Measure 31: bb
- Measure 32: C7
- Measure 33: bb
- Measure 34: C7
- Measure 35: F
- Measure 36: bb
- Measure 37: bb
- Measure 38: F
- Measure 39: (FINE)

Staff 3 (Measures 27-39):

- Measure 27: (C) F
- Measure 28: bb
- Measure 29: bb
- Measure 30: F
- Measure 31: bb
- Measure 32: C7
- Measure 33: bb
- Measure 34: C7
- Measure 35: F
- Measure 36: bb
- Measure 37: bb
- Measure 38: F
- Measure 39: D.C. AL FINE

Lyrics:

- Measures 1-17: I'm gonna go to camp meeting blues
- Measures 18-26: I'm gonna go to camp meeting blues
- Measures 27-39: I'm gonna go to camp meeting blues

(CAROLINA'S CALLING ME)

(VERSE) TROMBONE LEAD

(Bob Charles - 1931)

(CARRY ME BACK TO OLD VIRGINNY)

PIANO INTRO - TROMBONE 1ST CHORUS

(JAMES BLAND - 1878)

A handwritten musical score for "Carry Me Back to Old Virginny". The score consists of eight staves of music. The first staff is for the piano, starting with a treble clef, a key signature of one flat, and a tempo marking of F. It includes a dynamic instruction 'F' above the first note. The subsequent staves are for a single-line instrument, likely a trombone, with a bass clef. Chords are indicated above the notes: F, D7, F7, G7, C7, C7, F, C7, C7, F, F, F7, F7, G7, C7, C7, F, F, F7, G7, C7, C7, F. Measure numbers 1 through 29 are written vertically along the left side of the staves.

(CHAMPAGNE RAG)

(JOSEPH F. LAMB - 1910)

(IN100)

(1) **F** **F** **C7 BONE/TUBA F C7**
(A) **F** **F** **F** **F**
G7 **G7** **F** **F⁰** **Gm7 C7**
F **F** **F** **F**
G7 **G7** **F** **C7** **F¹ C7** **F² ON TO (8) G7 8b 87** **F³ FINE**
(B) **C7** **C7** **F** **F**
D7 **Gm** **G7** **Gm7 C7**
C7 **C7** **F** **F**
D7 **Gm** **F** **G7 C7** **F¹ C7 8b 87** **F² C7**

(CHAMPAGNE RAG -2)

(C) F F F

40 G7 C7 F F⁰ Gm7 C7

F F F F

44 G7 C7 F C7 F F7

D 8b G7 C7 C7

56 F7 F7 8b 8b⁰ F7

60 8b G7 C7 C7

64 F7 F7 F7 8b 1 F7 8b 2

E D7 Gm D7 BONE..... D7 Gm

78 C7 F C7 BONE..... C7 F

82 F Gb7/E F C7 F F Gb7/E F C7 F

86 F F7/Eb G7 C7 D.C. AL FINE

(THE CHANT)

(MEL STITZEL - 1926)

(A)

RHYTHM OUT

1 FM

TUTTI Eb

5 (B) Bb Eb9 Bb Gb7

11 Eb9 Bb Eb9 C F7 Bb

17 (C) FM FM FM FM

Eb Eb Bb7 Eb Eb Bb7 Eb

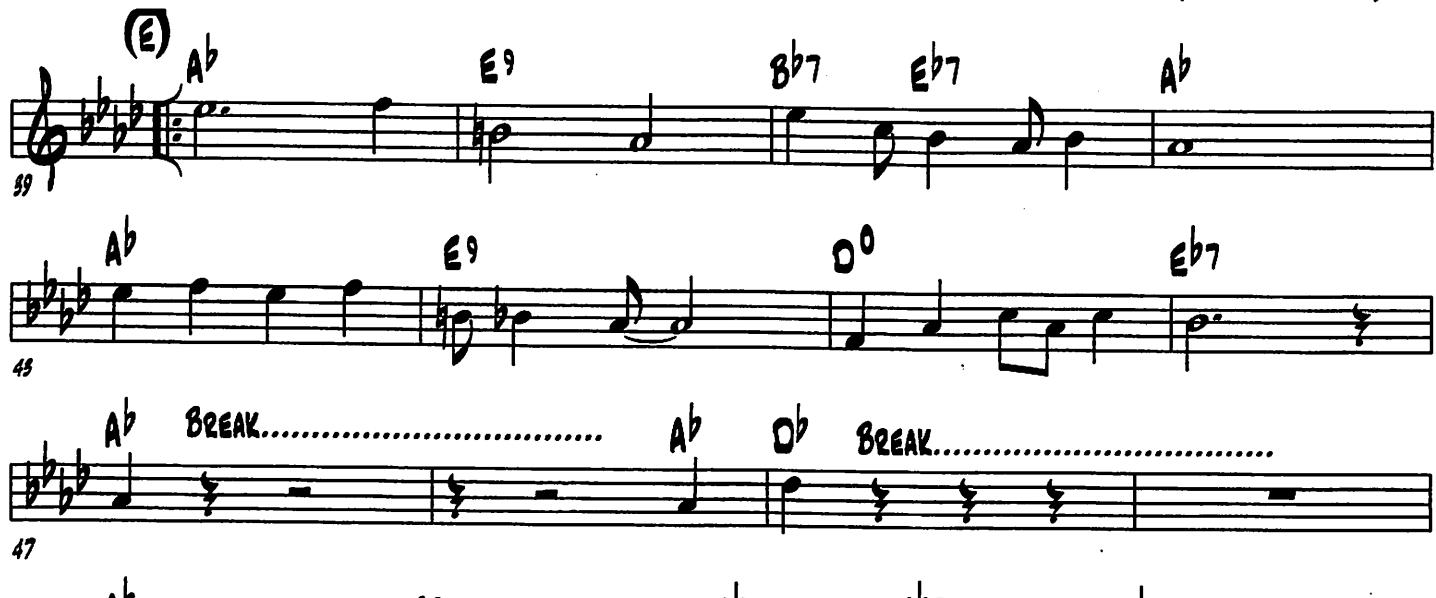
21 (D) Ab Ab Ab Ab7

25 Db Db Ab F7

29 Bb7 Eb7 Ab 1 Ab

33 Ab 2 Ab

(THE CHANT - 2)

(E) 

43

47

51

(F) 

55

59

63

67 LAST A-flat

"RHYTHM OUT" 

71 TUTTI 

75

(CHATTANOOGA STOMP)

(KING OLIVER - 1923)

Handwritten musical score for "Chattanooga Stomp" featuring two staves of music with lyrics and chords.

Staff 1 (Top):

- Measure 1: C) Bb (Break) F CM F7
- Measure 2: (S) (A) Bb Bb Eb Bb
- Measure 3: Bb Bb C7 F7
- Measure 4: Bb Bb Eb Bb
- Measure 5: Bb E0 Bb/F Ab7 G7 C7 F7 Bb¹ F7
- Measure 6: Bb F7 Bb | Bb Bb Bb Eb Bb F0
- Measure 7: F7 Bb F7 Bb Eb Bb F0
- Measure 8: F7 Bb¹ F0 F7 Bb² F7 (OS ALTEIO)

Staff 2 (Bottom):

- Measure 1: Bb Bb Bb Bb
- Measure 2: Bb Bb Bb Bb
- Measure 3: Bb Bb Bb Bb
- Measure 4: Bb Bb Bb Bb
- Measure 5: Bb Bb Bb Bb
- Measure 6: Bb Bb Bb Bb
- Measure 7: Bb Bb Bb Bb
- Measure 8: Bb Bb Bb Bb
- Measure 9: Bb Bb Bb Bb
- Measure 10: Bb Bb Bb Bb
- Measure 11: Bb Bb Bb Bb
- Measure 12: Bb Bb Bb Bb
- Measure 13: Bb Bb Bb Bb
- Measure 14: Bb Bb Bb Bb
- Measure 15: Bb Bb Bb Bb
- Measure 16: Bb Bb Bb Bb
- Measure 17: Bb Bb Bb Bb
- Measure 18: Bb Bb Bb Bb
- Measure 19: Bb Bb Bb Bb
- Measure 20: Bb Bb Bb Bb
- Measure 21: Bb Bb Bb Bb
- Measure 22: Bb Bb Bb Bb
- Measure 23: Bb Bb Bb Bb
- Measure 24: Bb Bb Bb Bb
- Measure 25: Bb Bb Bb Bb
- Measure 26: Bb Bb Bb Bb
- Measure 27: Bb Bb Bb Bb
- Measure 28: Bb Bb Bb Bb
- Measure 29: Bb Bb Bb Bb

Annotations:

- "(S)" and "(A)" are circled in the first measure of Staff 1.
- "(Break)" is written above the first measure of Staff 1.
- "2 ON TO NEXT STRAIN" is written above the first measure of Staff 2.
- "3 TO TRIO" is written above the second measure of Staff 2.
- "(S)" is circled in the third measure of Staff 2.
- "(OS ALTEIO)" is written in parentheses at the end of the score.

(CHATTANOOGA STOMP - 2)

(TRIO)

Handwritten musical score for a trio, featuring three staves of music with lyrics and chords.

Staff 1:

- Measure 32: Eb
- Measure 33: Gb7
- Measure 34: Eb
- Measure 35: Eb
- Measure 36: Eb7

Staff 2:

- Measure 32: Ab
- Measure 33: Ab
- Measure 34: Abm
- Measure 35: Eb
- Measure 36: Eb
- Measure 37: Db7

Staff 3:

- Measure 38: Gb
- Measure 39: Gb
- Measure 40: Gb7
- Measure 41: Eb
- Measure 42: Eb/G
- Measure 43: Ebm/Gb

Measure 44: Gb/F Gb7 F7/C F Gb7 *BREAK*

Staff 1:

- Measure 48: Eb
- Measure 49: Gb7
- Measure 50: Eb
- Measure 51: Eb
- Measure 52: Eb7

Staff 2:

- Measure 48: Ab
- Measure 49: Abm
- Measure 50: Eb
- Measure 51: Eb
- Measure 52: Eb7

Staff 3:

- Measure 53: Gb/D
- Measure 54: Gb
- Measure 55: Gb7
- Measure 56: Eb
- Measure 57: Eb7
- Measure 58: C7

Measure 60: F9 F9-5/8 Gb7 | Eb 1-8 E9 Gb7

Measure 64: Eb LAST FOUR - BAR ENDING Eb Eb Gb7 Eb

(CHELSEA ON DOWN)

(ROBIN WETTERAU - 1959)

(VAMP) CM CM D^b D^b

CM CM D^b D^b

5 (A) CM CM A^b E^b G7

CM CM D7 G7

15 CM CM A^b E^b

17 A^b E^b [A^b D^b] A^b D^b G7

21 [B^b D^b] E^b G7 (B) CM CM D^b

25 D^b CM CM D^b CM

30

(CHELSEA ON DOWN - 2)

55 (C) FM G7 C7 FM

59

43

47 TROMBONE LEAD 1ST TIME

51

55

59

63

67

71

(CHICAGO BREAKDOWN)

(JELLY ROLL MORTON - 1926)

(A)

Handwritten musical score for strain A. The score consists of six staves of music. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It features a bass line with eighth notes and a harmonic progression indicated by Roman numerals: B^b , D^bO , $\text{C}7$, $\text{F}7$, B^b , D^bO , $\text{C}7$, $\text{F}7$. The second staff begins with G^b7 , followed by E^b , E^bO , $\text{G}7$, $\text{C}7$, and $\text{F}7$. The third staff continues with B^b , D^bO , $\text{C}7$, $\text{F}7$, B^b7 , and E^b . The fourth staff begins with E^b , G^b7 , B^b , F^{M} , $\text{G}7$, C^{M} , and $\text{F}7$. The fifth staff starts with B^b^1 , followed by B^b^2 , **TO NEXT STRAIN**, B^b7^3 , and B^b7 . The sixth staff concludes with **GO TO T210**.

(B)

Handwritten musical score for strain B. The score consists of four staves of music. The first staff starts with $\text{C}7$, $\text{F}7$, B^b , and **BREAK.....**. The second staff begins with F^9 , F^9 , B^b6 , and B^b6 . The third staff starts with $\text{C}7$, $\text{F}7$, B^b , **BREAK.....**, E^b , and E^bM . The fourth staff concludes with B^b , D^bO , F^9 , $\text{B}^b^1 \text{ E}^0 \text{ E}^b\text{M} \text{ B}^b$, and $\text{B}^b^2 \text{ D.S. TO T210}$.

TROMBONE LEAD 1ST TIME

(CHICAGO BREAKDOWN - 2)

(T210)

57

58

59

47 RHYTHM BREAK

51

55

61

65

69 LAST

(CHICAGO RHYTHM)

(GROSSMAN & KANTER - 1925)

(VERSE) G⁰ G^{b0} A⁰ A^{b0} G⁰ G^{b0} F⁰ A7 Dm Dm

G7 C7¹ C+ F A7 G7² G^b C C⁰ C

(CHORUS) F F G7 G7

C7 C7 F G7 C7

F F G7 G7

C7 C7 E7 Am F F A7

Dm A7 Dm A7 Dm A7 Dm

G7 G7 C C⁰ C

F F G7 G7

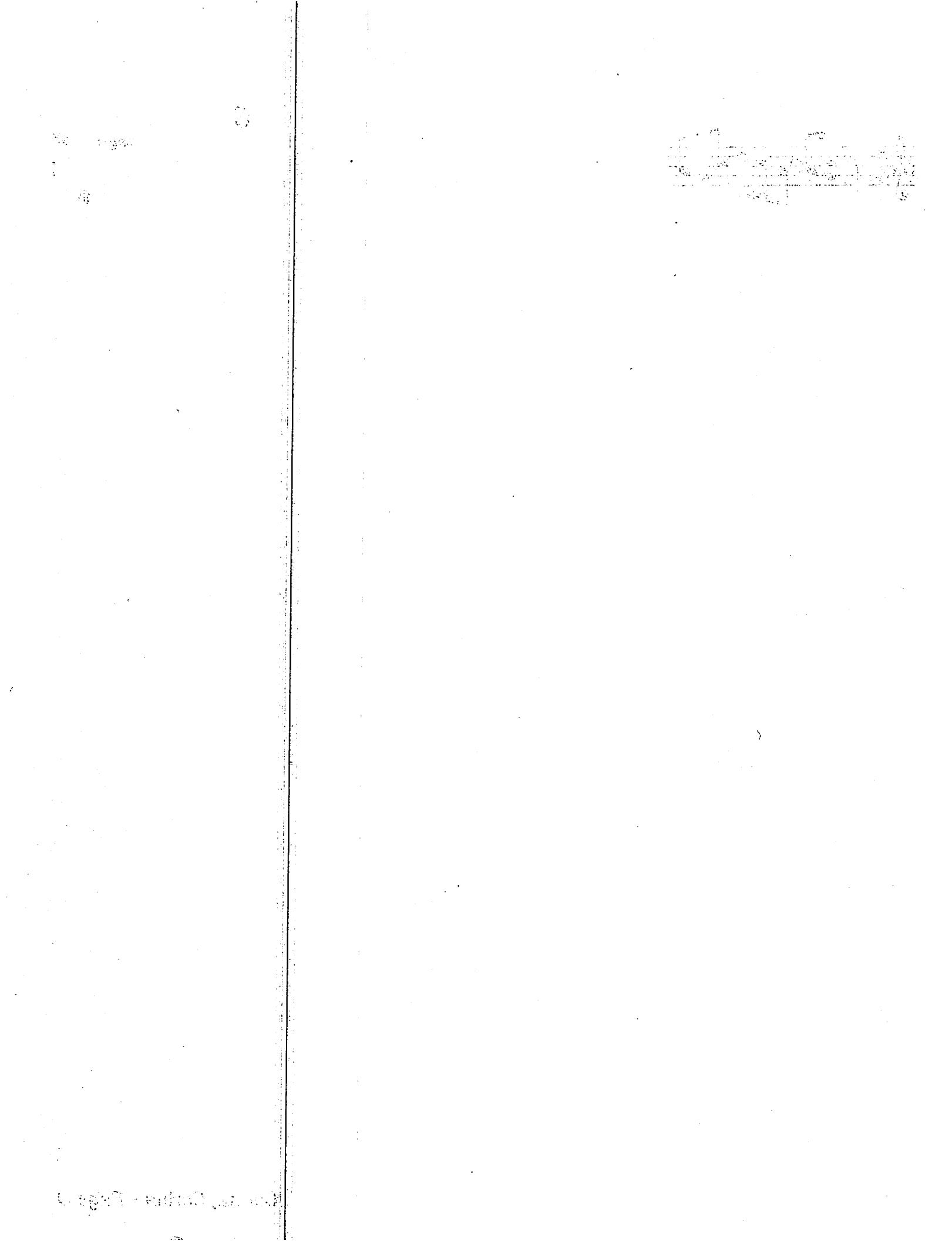
C7 C7 E7 Am F F (A7 TO VERSE)

40



C

tag-> 4X
⋮
∅



(CHIMES BLUES)

(KING OLIVER - 1923)

(INTRO)

(COME BACK SWEET PAPA)

PIANO 1ST CHORUS THEN TROMBONE VERSE

(PAUL BARBARIN & LUIS RUSSELL - 1926)

(VERSE) 8b G^{b7} F7 B^b G^{b7} F7

8b G7 C7 F7

8b G^{b7} F7 B^b G^{b7} F7

C7 F F#⁰ C7 F7

(Chorus) 8b G7 C7 C7

F7 F7 B^b D7

G7 G7 G7 G7

C7 C7 F7 F7

8b G7 C7 C7

F7 D7 D7

G7 G7 C7 C7 8b⁰

8b C7 F7 B^b G^{b7} F7

8b LAST 8b 8b 8b

(COME ON IN AND STOMP STOMP STOMP)

(CHRIS SMITH, THOMAS 'FATS' WALLER & IRVING MILLS - 1927)

(VERSE)

Handwritten musical score for "Come On In and Stomp Stomp Stomp". The score consists of two staves of music with lyrics and chords.

Staff 1 (Top):

- Measure 1: FM, C7, FM, C7, FM, C7, FM, Eb0
- Measure 2: Dm, Ab, F7, BbM7, Eb7, Ab, C7
- Measure 3: (continuation of staff 1)
- Measure 4: FM, C7, FM, C7, FM, C7, FM, Eb0
- Measure 5: C/E, F#0, G7, C/E, Dm7, G7, C7, F7
- Measure 6: (Chorus) bb, bb, F, F
- Measure 7: C7, C7, F, F
- Measure 8: bb, bb, F, F
- Measure 9: C7, C7, F, F
- Measure 10: A7, A7, Dm, Dm
- Measure 11: G7, G7, C7, C7, F7
- Measure 12: bb, bb, F, F
- Measure 13: C7, C7, F, C7, F
- Measure 14: C7, C7, F, C7, F

Staff 2 (Bottom):

- Measure 1: FM, C7, FM, C7, FM, C7, FM, Eb0
- Measure 2: Dm, Ab, F7, BbM7, Eb7, Ab, C7
- Measure 3: (continuation of staff 2)
- Measure 4: FM, C7, FM, C7, FM, C7, FM, Eb0
- Measure 5: C/E, F#0, G7, C/E, Dm7, G7, C7, F7
- Measure 6: (Chorus) bb, bb, F, F
- Measure 7: C7, C7, F, F
- Measure 8: bb, bb, F, F
- Measure 9: C7, C7, F, F
- Measure 10: A7, A7, Dm, Dm
- Measure 11: G7, G7, C7, C7, F7
- Measure 12: bb, bb, F, F
- Measure 13: C7, C7, F, C7, F
- Measure 14: C7, C7, F, C7, F

(CONTI STREET PARADE)

(MIKE DELAY, ALTON PURNELL & FLOYD LEVIN - 1972)

SNAKE STREET BEAT.

DANIEL'S BROTHERS

CORNET

TUTTI

F (CHORUS)

F **F** **C7** **C7**

F **F** **B♭** **B♭**

G7 **G7** **C7** **C7**

F **F** **F** **F**

F **F** **B♭** **B♭**

B♭ **B♭** **F** **F**

C7 **C7** **F** **F**

F¹ **A7** **LAST F** **FINE**

(TO INTERLUDE)

(INTERLUDE)

(CONTI STREET - 2)

Handwritten musical score for a band piece, featuring six staves of music. The score includes lyrics and chords indicated above the notes.

The score consists of six staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C').

1. **Staff 1:** Treble clef. Notes: Dm, Dm, Dm, Dm.

2. **Staff 2:** Bass clef. Notes: Am, Am, Am, Am.

3. **Staff 3:** Bass clef. Notes: Dm, Dm, Dm, Dm.

4. **Staff 4:** Bass clef. Notes: Am, Am, Dm, F7.

5. **Staff 5:** Bass clef. Notes: B♭ (labeled 'B♭ TROMBONE/TUBA'), B♭, B♭, B♭.

6. **Staff 6:** Bass clef. Notes: F7, F7, F7, B♭.

7. **Staff 7:** Bass clef. Notes: B♭, B♭, B♭, F7.

8. **Staff 8:** Bass clef. Notes: F7, B♭, G7, C7, (O.S. AL FINE).

(COPENHAGEN)

(CHARLIE DAVIS & WALTER MELROSE - 1924)

Handwritten musical score for "Copenhagen" in E-flat major (two sharps). The score consists of ten staves of music with lyrics. The first staff starts with a pickup followed by a measure of G^{b7}. The second staff begins with a measure of C⁰. The third staff starts with a measure of G^{b7}. The fourth staff begins with a measure of A^{b9}. The fifth staff starts with a measure of G^{b7}. The sixth staff begins with a measure of E^b. The seventh staff starts with a measure of G^{b7}. The eighth staff begins with a measure of A^b. The ninth staff starts with a measure of G^{b7}. The tenth staff begins with a measure of E^b. The eleventh staff starts with a measure of G^{b7}. The twelfth staff begins with a measure of A^b. The thirteenth staff starts with a measure of G^{b7}. The fourteenth staff begins with a measure of E^b. The fifteenth staff starts with a measure of G^{b7}. The sixteenth staff begins with a measure of A^b. The seventeenth staff starts with a measure of G^{b7}. The eighteenth staff begins with a measure of E^b. The nineteenth staff starts with a measure of G^{b7}. The twentieth staff begins with a measure of A^b. The twenty-first staff starts with a measure of G^{b7}. The twenty-second staff begins with a measure of E^b. The twenty-third staff starts with a measure of G^{b7}. The twenty-fourth staff begins with a measure of A^b. The twenty-fifth staff starts with a measure of G^{b7}. The twenty-sixth staff begins with a measure of E^b. The twenty-seventh staff starts with a measure of G^{b7}. The twenty-eighth staff begins with a measure of A^b. The twenty-ninth staff starts with a measure of G^{b7}. The thirtieth staff begins with a measure of E^b. The thirty-first staff starts with a measure of G^{b7}. The thirty-second staff begins with a measure of A^b. The thirty-third staff starts with a measure of G^{b7}. The thirty-fourth staff begins with a measure of E^b.

1 (INTRO) G^b
G^{b7} C⁰ G^{b7}
G^b F⁷ CM⁷ F⁷ G^b CM⁷ F⁷ F⁺⁷ G^b G^{b7}
(A) Eb G^{b7} Eb Eb G^{b7} Ab
G^{b7} Eb Eb Eb⁰ G^{b7} G^{b7} G^{b7}
Eb^{1-(N-1)} Ab G^{b7} Eb G^{b7} Eb^N Ab G^{b7} Eb G⁰ CM⁷ F⁷
(B) EbM⁷ EbM⁶ G^b F⁷ G⁷ C⁹ F⁷
G^b G^{b7} EbM⁷ EbM⁶ G^b F⁷
G⁷ C⁷ F⁷ G^b F⁷ G^b (To C) G^b LAST

(COPENHAGEN - 2)

40

45

50 (OPTIONAL OLE CHORUS)

55 (TUBA)

60

64 (To 8)

TUTTI

(CREOLE LOVE CALL)

(DUKE ELLINGTON - 1928)

A handwritten musical score for 'Creole Love Call' by Duke Ellington. The score consists of four staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Various chords are labeled above the staff, such as Eb, Ab7, and Gb7. Measure 1 shows a melodic line with Eb labels above the notes. Measures 2-4 show a rhythmic pattern with Ab7 labels. Measures 5-6 show a melodic line with Ab7 and Eb labels. Measures 7-8 show a melodic line with Gb7 and Eb labels. Measures 9-10 show a melodic line with Eb labels. Measures 11-12 show a melodic line with Ab7 and Eb labels. Measures 13-14 show a melodic line with Eb labels. Measures 15-16 show a melodic line with Eb labels. Measures 17-18 show a melodic line with Eb labels. Measures 19-20 show a melodic line with Eb labels. Measures 21-22 show a melodic line with Eb labels. Measures 23-24 show a melodic line with Eb labels. Measures 25-26 show a melodic line with Eb labels. Measures 27-28 show a melodic line with Eb labels. Measures 29-30 show a melodic line with Eb labels. Measures 31-32 show a melodic line with Eb labels. Measures 33-34 show a melodic line with Eb labels. Measures 35-36 show a melodic line with Eb labels. Measures 37-38 show a melodic line with Eb labels. Measures 39-40 show a melodic line with Eb labels. Measures 41-42 show a melodic line with Eb labels. Measures 43-44 show a melodic line with Eb labels. Measures 45-46 show a melodic line with Eb labels. Measures 47-48 show a melodic line with Eb labels. Measures 49-50 show a melodic line with Eb labels. Measures 51-52 show a melodic line with Eb labels. Measures 53-54 show a melodic line with Eb labels. Measures 55-56 show a melodic line with Eb labels. Measures 57-58 show a melodic line with Eb labels. Measures 59-60 show a melodic line with Eb labels. Measures 61-62 show a melodic line with Eb labels. Measures 63-64 show a melodic line with Eb labels. Measures 65-66 show a melodic line with Eb labels. Measures 67-68 show a melodic line with Eb labels. Measures 69-70 show a melodic line with Eb labels. Measures 71-72 show a melodic line with Eb labels. Measures 73-74 show a melodic line with Eb labels. Measures 75-76 show a melodic line with Eb labels. Measures 77-78 show a melodic line with Eb labels. Measures 79-80 show a melodic line with Eb labels. Measures 81-82 show a melodic line with Eb labels. Measures 83-84 show a melodic line with Eb labels. Measures 85-86 show a melodic line with Eb labels. Measures 87-88 show a melodic line with Eb labels. Measures 89-90 show a melodic line with Eb labels. Measures 91-92 show a melodic line with Eb labels. Measures 93-94 show a melodic line with Eb labels. Measures 95-96 show a melodic line with Eb labels. Measures 97-98 show a melodic line with Eb labels. Measures 99-100 show a melodic line with Eb labels.

(THE CURSE OF AN ACHING HEART)

EUPH / TUBA DUET ON INTRO AND VERSE

(AL PIANTADOSI - 1913)

(INTRO) E^b E⁰ B^b D⁷ G⁷

C⁷ F⁷ B^b B^b

(VERSE) B^b B^b⁰ F⁷ F⁷

B^b B^b⁰ F⁷ F⁷

B^b B^b⁰ F F

C⁹ C⁹ F⁷ F⁷

B^b B^b⁰ F⁷ F⁷

B^b B^b⁷ E^b B^b⁷ E^b E^b G⁷

C⁷ C⁷ F F[#]⁰

C⁹ C⁹ F⁷ F⁷

RALL.

This is a handwritten musical score for a Euphonium/Tuba Duet. The score is divided into two main sections: an 'INTRO' and a 'VERSE'. The music is written in common time (indicated by 'C') and uses two staves. The top staff is for the Euphonium and the bottom staff is for the Tuba. The score includes measure numbers from 1 to 57. The harmonic progression is indicated by Roman numerals above the staff, such as C7, F7, Bb, D7, G7, etc. The music features various chords and harmonic progressions, with specific notes and rests indicated by dots and dashes. The key signature changes frequently, including sections in C major, B minor, and G major. The score is written in a clear, legible hand, with some ink smudges and corrections visible.

(CURSE OF AN ACHING HEART - 2)

(Chorus)

41 8b A7 8b 8b7

45 Eb Eb 8b F7 Bb F7

49 F7 F7 8b F7 Bb

53 C7 C7 F7 F7

57 8b A7 8b 8b7

61 Eb A7 D7 D7

65 Eb E° 8b D7 G7

69 C7 F7 8b D7 8b

(DADDY DO)

(FRED W. LONGSHAW - 1929)

(INTRO) G^{b7} G^{b7} A⁰ E^{b7} A^b A^{b7} A⁰ G^b A^b E^{b7}

TROMBONE LEAD

(VERSE) A^b E^{b7} A^b E^{b7} A^b E^{b7} A^b A^{b7} G^b
 5 E^{b7} E^{b7} A^b E^{b7} E^{b7} A^b A⁰ E^{b7} E^{b7} E^{b7}
 10 A^b A^b A⁰ E^b A⁰ E^b F⁷ G^{b7} E^{b7}
 15 (CHORUS) A^b F⁷ G^{b7} G^{b7}
 E^{b7} E^{b7} A^b A^b E^{b7} A^{b7} G^b
 25 G^b A^b G⁷ A^b A⁰ G^{b7} G^{b7}
 30 E^{b7} G^{b7} E^{b7} E^{b+} A^b F⁷ G^{b7}
 35 G^{b7} E^{b7} E^{b7} E^{b+} C⁷ C⁷
 40 F⁷ G^{b7} G^b A^b G⁷ A^b
 45 G^{b7} G^{b7} A⁰ E^{b7} A^b A^{b7} A^{b0} G^b A^b

(DALLAS BLUES)

PYRAMID - PIANO - ADD RHYTHM - ADD CLAR - ADD CORNET - ADD BONE

(CLOYD GARRETT & HART A. WARD - 1912)

(A) B_b B_b B_b B_b^0 B_b^7

E_b E_b B_b B_b

$F7$ $F7$ B_b $F7$ B_b^1 B_b^2 $B_b^0 F7$

(B) B_b $F7$ B_b B_b^7

E_b E_b B_b B_b

$F7$ $F7$ B_b $F7$ B_b^1 $B_b^0 F7$ B_b^2

(DANIEL)

(SIDNEY BECHET - 1959)

Handwritten musical score for (DANIEL) by Sidney Bechet. The score consists of eight staves of music for a single instrument, likely a trumpet or flute, in common time and B-flat major. The music is written in a cursive style with some errors and variations. Chords are labeled above the staff at various points.

1. G, Ab, C7, FM, Ab7

2. D, Dm, Ab, F7, Bb7, Eb7

3. Ab, C7, FM, Ab7

4. D, Dm, Ab, F7, Bb7, Eb7, Ab

5. Gb7, B, Eb7, Abm

6. Bb7, Ebm, F7, Bb7, Eb7

7. Ab, C7, FM, Ab7

8. D, Dm, Ab, F7, Bb7, Eb7, Ab, (Eb7)

(DANS LES RUES D'ANTIBES)

(SIDNEY BECHET - 1958)

(INTRO) CLARINET

Handwritten musical score for Clarinet (INTRO) by Sidney Bechet, 1958. The score consists of 12 staves of music with lyrics and chords. The lyrics are in parentheses above the staff. Chords are indicated below the staff. The score includes a section for Trombone.

1. F C7 Gm C7 C7 D7 C7
2. (A) F C7 F F F
3. Gm C7 F Cm7 D7 Gm C7
4. F A7 Dm D7 G7 G7 C7 ADD TROMBONE
5. F Gm7 C7 F Cm7 D7 Gm C7
6. C7 F A7 Dm7 Gm C6 C7
7. F F (B) Dm Dm Dm A7
8. Dm G7 G7 G7 C7
9. C7 C7 Gm C7 (C) F TUTTI
10. C7 F F F Gm7 C7
11. F F D7 Gm C7 F A7
12. Dm7 G7 G7 C7 C7

(DANS LES RUES 2)

65 F C7 F F F

66 Gm7 C7 F Cm7 D7 Gm C7

70 F A7 Dm Gm C7 F

75 8b Dm7 Cm7 F7 8b Dm7 Cm7 F7

80 (O) 8b CLARINET 1ST TIME 8b 8b 8b 8b

85 8b 8b D7 D7 Gm7 Gm7

90 C7 C7 F7 F7 8b 8b

95 8b 8b 8b 8b 8b 8b

100 D7 D7 Gm7 Gm7 C7 F7

105 8b 8b | 8b LAST 8b D7 D7

110 Gm7 Gm7 C7 F7 8b 8b

115 Eb Eb F F F 8b

120 125

(DEAD MAN BLUES)

TROMBONE/RHYTHM -- FREELY

(JELLY ROLL MORTON - 1926)

The musical score consists of six staves of handwritten notation for a single instrument, likely a trombone. The notation uses a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The first staff starts with Gm. The second staff starts with Gm. The third staff starts with (A) 8b. The fourth staff starts with Eb. The fifth staff starts with C7. The sixth staff starts with (B) 8b.

Measure 1: Gm, Cm, Gm, D

Measure 2: Gm, D7, Gm, Cm, Gm, F7

Measure 3: (A) 8b, 8b7, 8b, 8b7, 8b, 8b7, 8b7, RALL.....

Measure 4: Eb, Eb, 8b, D7, G7

Measure 5: C7, F7, 8b, 8b7, Eb, Eb7, 8b, F7

Measure 6: (B) 8b, 8b, 8b, 8b, 8b, 8b7

Measure 7: Eb, Eb, 8b, D7, G7

Measure 8: C7, F7, 8b, 8b7, Eb, Eb7, 8b, F7

(DEAD MAN BLUES - 2)

(C) 33

TROMBONE/RHYTHM --FREELY

(D) 45

RALL.....

TUTTI

(DEEP HENDERSON)

(FRED ROSE - 1926)

(INTRO) F G^{b7} C⁺ F G^{b7} C⁷⁺

8 (A) F G^{b7} G^{b7} F G^{b7} G^{b7}

F G^{b7} G^{b7} C⁷ F G^{b7} C⁺

F F GOTO B F F GOTO C

(B) D⁷ D⁷ G⁷ G⁷

C⁷ C⁷ F C⁷⁺ F⁷ (D.S. AL 32D ENDING)

(C) F C⁷ F F

G^{b7} G^{b7} C⁷ F F

F C⁷ F F F⁷

G^{b7} G^{b7} C⁷ F F

D⁷ D⁷ G F G⁷

C⁷ C⁷ F F

45

This is a handwritten musical score for a piece titled '(DEEP HENDERSON)' by Fred Rose, composed in 1926. The score consists of two staves of music, each with a key signature of one flat (F major or A minor). The first staff begins with an introduction in common time, followed by a section labeled '(A)' with lyrics 'F GOTO B' and 'GOTO C'. The second staff begins with section '(B)' with lyrics 'D7 D7 G7 G7'. Both staves continue with various chords including F, G7, C7, and G7. The score concludes with a section labeled '(C)' and a final section starting at measure 45 with lyrics 'D7 D7 G F G7'. The score is annotated with several 'GOTO' instructions, indicating a looped ending structure.

(DEEP HENDERSON - 2)

Handwritten musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score includes the following chords:

- Measures 49-50: D7, C7
- Measure 51: D7, F
- Measures 52-53: G
- Measures 54-55: G7, F
- Measures 56-57: F, C7
- Measures 58-59: F, F7, B7
- Measures 60-61: B7, B7, Eb
- Measures 62-63: Eb, Eb, Ab+
- Measure 64: (E) Db
- Measure 65: Db, Ab+, Db, Ab+
- Measure 66: Db, Ab+, Db, Ab+
- Measure 67: Db, Ab+, Db, Ab+
- Measure 68: Db, Ab+, Db, Ab+
- Measure 69: Db, B, Gb6, A7, Db, B
- Measure 70: Gb6, A7, Db, Ab+, Db, Ab+
- Measure 71: Db, Ab+, Db, Ab+
- Measure 72: Db, Ab+, Db, Ab+
- Measure 73: Db, Ab+, Db, Ab+
- Measure 74: Db, Ab+, Db, Ab+
- Measure 75: Db, Ab+, Db, Ab+
- Measure 76: Db, Ab+, Db, Ab+
- Measure 77: Db, Ab+, Db, Ab+
- Measure 78: Db, Ab+, Db, Ab+
- Measure 79: Db, Ab+, Db, Ab+
- Measure 80: Db, Ab+, Db, Ab+
- Measure 81: Db, Ab+, Db, Ab+
- Measure 82: Db, Ab+, Db, Ab+
- Measure 83: Db, Ab+, Db, Ab+
- Measure 84: Db, Ab+, Db, Ab+
- Measure 85: Db, Ab+, Db, Ab+
- Measure 86: Db, Ab+, Db, Ab+
- Measure 87: Db, Ab+, Db, Ab+
- Measure 88: Db, Ab+, Db, Ab+
- Measure 89: Db, Ab+, Db, Ab+
- Measure 90: Db, Ab+, Db, Ab+
- Measure 91: Db, Ab+, Db, Ab+
- Measure 92: Db, Ab+, Db, Ab+
- Measure 93: Db, Ab+, Db, Ab+
- Measure 94: Db, Ab+, Db, Ab+
- Measure 95: Db, Ab+, Db, Ab+
- Measure 96: Db, Ab+, Db, Ab+
- Measure 97: Db, Ab+, Db, Ab+
- Measure 98: Db, Ab+, Db, Ab+
- Measure 99: Db, Ab+, Db, Ab+
- Measure 100: Db, Ab+, Db, Ab+
- Measure 101: Db, Ab+, Db, Ab+
- Measure 102: Db, Ab+, Db, Ab+
- Measure 103: Db, Ab+, Db, Ab+
- Measure 104: Db, Ab+, Db, Ab+
- Measure 105: Db, Ab+, Db, Ab+
- Measure 106: Db, Ab+, Db, Ab+
- Measure 107: Db, Ab+, Db, Ab+

A section labeled "PIANO 1ST TIME" is indicated in measure 65.

(DELTA BOUND)

(ALEX HILL - 1934)

1 F7
 2 D^b₆ C7 F⁰₆ B^bD^b₆ F
 3 C7 F C7
 4 F7 F⁰₆ B^bD^b₆ F
 5 D^b₆ C7 F B^b F F7
 6 B^b B^b F C7
 7 B^b B^b F C7
 8 F7 F⁰₆ B^bD^b₆ F
 9 D^b₆ C7 F B^b F (C7)
 10 SLOWLY
 CORNET FM
 TROMBONE FM
 TUTTI F F F
 11

(DINAH)

(HARRY AKST, SAM LEWIS & JOE YOUNG - 1925)

(VERSE) A^b A^b E^b7 E^b7 A^b

F#7 B^b7 E^b7 A^b A^b

C7 E^b0 E^b B^b7 B^b7 E^b7

"(CHORUS) A^b A^b A^b A^b

17 E^b7 E^b7 A^b A^b0 B^b E^b7

A^b A^b A^b A^b

25 E^b7 E^b7 A^b B^b A^b C7

33 F#7 A^b+ A^b B^b9

35 F#7 B^b7 E^b7 E^b7

37 A^b A^b A^b A^b E^b7 E^b7

41 I-N A^b B^b A^b | A^b LAST A^b7 B^b B^b7

47 E^b7 E^b7 E^b7 A^b

53

(DIRTY NO-GOODER'S BLUES)

(BESSIE SMITH - 1929)

(INTRO)

C C7 F7 C C7 F FM C C^o G7

(CHORUS)

C F9 C E[#]/E^b Dm7 C D[#] C/E C

F9 F9 F7 C Dm7 D[#] C/E F Dm7 C C[#]

G7/D G7 G7 G7+ C C7 F[#]/C FM6/C C C[#] G7 C C[#]

13

(DOWN HEARTED BLUES)

(ALBERTA HUNTER & LOVIE AUSTIN - 1923)

(VERSE) Eb C7 F7 Gb7 Eb

Handwritten musical score for 'Down Hearted Blues'. The score consists of two staves of music. The top staff is for a voice or instrument in E-flat major, indicated by a key signature of three flats and a clef. The bottom staff is for a voice or instrument in A-flat major, indicated by a key signature of one flat and a clef. Both staves feature a 4/4 time signature. The music is divided into sections labeled '(VERSE)' and '(CHORUS)'. Chords are written above the notes, including Eb, C7, F7, Gb7, Eb, Ab, G7, F7, Gb, Gb7, Eb, Ab, Gb7, Eb, Eb7, Ab, Gb7, Eb, Eb, and a final section starting with Eb and Ab. The lyrics are written below the notes. Measure numbers 1 through 25 are visible on the left side of the staves.

1 Eb C7 F7 Gb7 Eb

2 Eb C7 F7 Gb7

3 Eb Ab Ab G7

4 F7 Gb C7 F7 Gb7 Gb7

(CHORUS) 5 Eb Ab Gb7 Eb Eb7

6 Ab Ab Gb7 Eb Eb

7 Gb7 Gb7 Eb Ab Eb Eb

(DOWN IN HONKYTONK TOWN)

(CHRIS SMITH & CHARLES McCARRON - 1915)

(INTRO)

1 F7
 2 C7
 3 F7
 4 Bb
 5 F7
 6 Bb
 7 (VERSE) D7
 8 C7
 9 D7
 10 C7
 11 FM
 12 Gb7
 13 Gb7 F7
 14 Gb7
 15 Gb7 F7
 16 Gb7 F7 BbM
 17 D7
 18 C7
 19 D7 C7
 20 D7 C7
 21 C7
 22 C7
 23 C7
 24 C7
 25 C7
 26 C7
 27 C7
 28 C7
 29 C7
 30 C7
 31 F7
 32 F7

(DOWN IN HONKYTONK TOWN - 2)

(CHORUS)

A handwritten musical score for a chorus section, consisting of eight staves of music. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4 time. The vocal line includes lyrics such as "I'm gonna get me a girl" and "I'm gonna get me a girl". The chords used are B-flat major (B-flat), C major (C), F major (F), G major (G), and B-flat major (B-flat). The score is numbered with measures 41 through 69.

41 42 43 44
45 46 47 48
49 50 51 52
53 54 55 56
57 58 59 60
61 62 63 64
65 66 67 68
69

B-flat B-flat B-flat B-flat
C7 C7 C7 C7
F7 F7 F7 F7
G7 C7 F7
B-flat B-flat B-flat B-flat
C7 C7 C7 C7
F7 F7 F7 F7
G7 C7 F7 B-flat

(DOWN IN JUNGLETOWN)

(EDWARD MADDEN & THEODORE MORSE - 1908)

(VERSE) CORNET/BANJO

1 G_M G_M G_M G_M

5 G_M G_M A₇ D₇

9 G_M G_M G_M G_M G_{b7}

13 B^b B^b F₇ B^b B^b

15 ADD TOM-TOM C_M F₇ C_M F₇ C_M F₇ C_M F₉

17 C_M F₇ C_M F₇ C_M F₇ G_{M7} D_M G_{M7} D_M G_{M7}

21 CORNET THE REST CORNET THE REST TUTTI

25 D A₇ D F⁺⁷

29 F C₇ F₇ F₇

(DOWN IN JUNGLETOWN - 2)

(Chorus)

(CHORUS)

(DREAMING THE HOURS AWAY)

(WILL DUMAGE - 1927)

(INTRO)

Handwritten musical score for piano or organ, featuring two staves of music with lyrics. The score includes measures for Intro, Chorus, and a transition to the Verse.

INTRO:

- Measure 1: Cm (pp), G7 (p), Cm (mf), G7 (f).
- Measure 2: Cm, G7, Cm7, F7, Bb7.
- Measure 3: (Chorus) Eb (f), Eb (ff), Bb7, Bb7.

CHORUS:

- Measure 4: Cm, Cm, G7, G7.
- Measure 5: Ab, AbM, Eb, C7.
- Measure 6: F7, F7, Bb7, Bb7.
- Measure 7: Eb, Eb, Bb7, Bb7.
- Measure 8: Cm, Cm, G7, G7.
- Measure 9: Ab, AbM, Eb, C7.
- Measure 10: Fm7, Bb7, Eb¹, Eb, G7 (To Verse), Eb, Eb.

VERSE:

- Measure 11: Bb7 (LAST).

(DREAMING THE HOURS AWAY - 2)

(VERSE) CLARINET/BONE

Handwritten musical score for Clarinet/Bone in 2/4 time, key of B-flat major. The score consists of four staves of music with various chords indicated above the notes. The chords include CM, CM, FM, FM, Bb7, Bb7, Eb, Eb, G7, CM, CM, FM, FM, F7, F7, Bb7, Bb7, and a final instruction "(D.S. AL FINE)". Measure numbers 45, 47, 49, and 55 are visible on the left side of the staves.

(DUSKY STEVEOORE)

(J.C. JOHNSON & ANDY RAZAF - 1928)

(VERSE)

Handwritten musical score for "Dusky Steveoore". The score consists of 12 staves of music, each with a vocal line and a harmonic progression indicated by Roman numerals and chord symbols.

Chords and Progressions:

- Staff 1: Eb, AbM, Eb, AbM, Eb, Bb⁰, Bb⁷
- Staff 2: Bb⁷, Bb⁷, Bb⁷, Bb⁷, Bb⁷, Bb⁷
- Staff 3: AbM, Bb⁷, Eb, C⁷
- Staff 4: F⁷, F⁷, Bb⁷, Bb⁷
- Staff 5: (S) (CHORUS) Eb, Eb, Bb⁰, Bb⁷, Bb⁷
- Staff 6: Bb⁷, Bb⁷, Eb, Eb, Bb⁷
- Staff 7: Eb, Eb, Bb⁰, Bb⁷, Bb⁷
- Staff 8: Bb⁷, Bb⁷, Eb, Eb
- Staff 9: G⁷, G⁷, C⁹, C⁹
- Staff 10: F⁷, F⁷, Bb⁷, Bb⁷
- Staff 11: Eb, Eb, Bb⁰, Bb⁷, Bb⁷
- Staff 12: Bb⁷, Bb⁷, Eb, Eb, Eb

Lyrics:

The lyrics are written in parentheses above the vocal line, corresponding to the chords and measures. The lyrics are:

- 1-12: (I'm) Dusky Steveoore
- 13-15: (I'm) Dusky Steveoore
- 16-18: (I'm) Dusky Steveoore
- 19-21: (I'm) Dusky Steveoore
- 22-24: (I'm) Dusky Steveoore
- 25-27: (I'm) Dusky Steveoore
- 28-30: (I'm) Dusky Steveoore
- 31-33: (I'm) Dusky Steveoore
- 34-36: (I'm) Dusky Steveoore
- 37-39: (I'm) Dusky Steveoore
- 40-42: (I'm) Dusky Steveoore
- 43-45: (I'm) Dusky Steveoore

(DUSKY STEVEDORE - 2)

(PATTER)

D.S CHORUS AL 2ND ENDING

VERSE 1

HAVE YOU EVER STOOD BENEATH A DIXIE SKY?
SEEN THOSE STEAMBOATS WTH THEIR CARGOES LOADED HIGH?
WATCHED A HAPPY HUSKY DUSKY HAVIN' FUN?
TOILING DAILY IN THE BLAZING SUN -- HE'S JUST A

VERSE 2

ON THE LEVEE EVERY DAY'S A PERFECT DAY
NATURE TAUGHT HIM HOW TO LAUGH HIS CARES AWAY
JUST A GROWN UP CHILD SHO'S HAPPY ALL THE WHILE
EVEN WHEN HE'S WEARY HE CAN SMILE -- HE'S JUST A

CHORUS 1

STEVEDORE DOWN ON THAT SWANEE SHORE
WORKIN' AND SINGIN' A SONG
HIS DUSKY BROW IS WET
HE DOESN'T MIND THE SWEAT - A
SKUFF-A-LIN ALL THE DAY LONG
SEE HIS RAG TIME SHUFF-A-LIN' GAIT
HAPPY 'CAUSE HE'S HAN-OL-IN' FREIGHT
THE LEVEE'S HEAVEN FOR THE DUSKY STEVEDORE
WORKIN' AND SINGIN' A SONG

CHORUS 2

STEVEDORE DOWN ON THAT SWANEE SHORE
WORKIN' AND SINGIN' A SONG
IT'S JUST THOSE SONGS HE SINGS
THAT MAKE HIS CARE TAKE WINGS
THEY HELP EASE THE HOURS ALONG
THOUGH HIS LIFE'S ONE LONG ROCKY ROAD
HE CROONS TUNES THAT LIGHTEN HIS LOAD
WHY CAN'T WE ALL BE MORE LIKE THAT OLD STEVEDORE
WORKIN' AND SINGIN' A SONG

PATTER

CHOPS FO' MAMMY, SHOES FO' SAMMY - MOVE DEM SALES AWAY
BROKE DE STITCHES, NEEDS NEW BRITCHES - MOVE DEM SALES AWAY
LAN'LORD SAYS HE'S COMIN' BACK - WANTS DE RENT OR WANTS HIS SHACK
DAT AIN'T FUNNY, I NEEDS MONEY - MOVE DEM SALES AWAY -- HE'S JUST A

(EARLY HOURS)

A handwritten musical score consisting of four staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains two measures of eighth-note patterns, each ending with a fermata. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains two measures of eighth-note patterns, each ending with a fermata. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains two measures of eighth-note patterns, each ending with a fermata. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of eighth-note patterns, ending with a fermata over the first note of the final measure.

1
C C
8
C
F G7 G7
5
C C
8 C
C F C
13

(EAST COAST TROT)

(VOL STEVENS & JIMMY BLYTHE - 1926)

Handwritten musical score for "East Coast Trot". The score is in G clef, 2/4 time, and E-flat major. The lyrics are written below the notes. Measure numbers 1 through 29 are indicated on the left side of each staff.

1 Ab Eb Eb Eb
2 Ab Eb Eb C7
3 F7 F7 B7 B7
4 Eb Eb Ab7 Ab7
5 Eb Eb Ab7 Ab7
6 Eb Eb G7 C7
7 F7 B7 Eb Eb
8 Ab Eb Eb

(EMPEROR NORTON'S HUNCH)

(LU WATTERS - 1944)

(INTRO) FM D7 C7 FM D7 C7

(VAMP) FM FM FM FM

5 (A) FM FM FM C7 FM

FM FM D7 C7

15 FM FM FM FM

17 D7 FM C7 FM C7 FM¹ FM²

21 COR & CLAR BONE & TUBA D C

26 (B) C PIANO SOLO C C[#] G7 G7 C[#]

29 G7 G7 C C

34 C C C F F#

38 C D7 G7 C C7

42

(T210)
(EMPEROR NORTON'S HUNCH - 2)

46 F
 C7 C7 F F
 50 Gb Gb F F+
 54 G7 G7 C7 ACCEL TO ORIGINAL TEMPO LAST TIME C7
 58 F F F B0
 62 C7 C7 F C7
 66 F LAST C7 CORNET/DRUMS
 70 F F#0 C7 C7
 74 TUTTI BEGIN SLOW DOWN... (D.S. AL CODA)
 84 C7 C7 F F

4-BAR ENDING

(FADE AWAY BLUES)

(ALEXANDER ROBINSON & JIMMIE BLYTHE - 1923)

(VERSE) F#7 Bb7 F#7 Bb7 Eb Eb Gb7

F7 F7 F+ Bb7 Bb7 Eb Eb Gb7

F#7 Bb7 F#7 Bb7 Eb Eb Gb7

F7 F7 F+ Bb7 A° Bb7

(CHORUS) Eb Eb Eb Bb7 Eb Bb7 Eb+ Eb+

Ab Ab Bb7 Eb Bb7 C7

F7 Bb7 Eb/G¹ Gb° F#6 Bb7

Eb² Eb7 Eb0 Abm Eb

This handwritten musical score for 'Fade Away Blues' consists of eight staves of music. The first four staves represent the verse, starting with a key signature of two flats. The lyrics are: 'Faded away blues, faded away blues, faded away blues, faded away blues'. Chords indicated are F#7, Bb7, F#7, Bb7, Eb, Eb, Gb7, F7, F7, F+, Bb7, Bb7, Eb, Eb, Gb7, F7, F7, F+, Bb7, A°, Bb7. The next four staves represent the chorus, starting with a key signature of one flat. The lyrics are: 'Eb, Eb, Eb, Bb7, Eb, Bb7, Eb+, Eb+'. Chords indicated are Eb, Eb, Eb, Bb7, Eb, Bb7, Eb+, Eb+. The final staff shows a concluding section with chords Eb², Eb7, Eb0, Abm, Eb.

(FAR AWAY BLUES)

(George Brooks - 1924)

(VERSE)

5

9

13

17

21

25

29

(FAGΕΩΕΡΛ ΤΟ ΣΤΟΒΑΥΙΡΛΕ)

(FAT LOUIE'S WAKE)

(BOB BREWER - 1982)

RUBATO TROMBONE 1ST - ADD CLAP ON 2ND IN TEMPO - ADD CORNET ON THIRD

The musical score consists of eight staves of handwritten notation. The key signature is B-flat major (two flats). The time signature varies between common time and a 7/8-like signature indicated by a 7 over a 4. The first staff starts with a G note. The second staff begins with an A-flat note. The third staff starts with a D-flat note. The fourth staff begins with an E-flat note. The fifth staff starts with an A-flat note. The sixth staff begins with a G note. The seventh staff begins with an F note. The eighth staff begins with an E-flat note. The notation includes various note heads, stems, and rests. Measure numbers 1 through 21 are written vertically along the left side of the staves. The word "LAST" is written above the F7 chord in measure 15. The word "RIT." is written at the beginning of the eighth staff, and "TO END" is written at the end of the staff.

(FICKLE FAY CREEP)

(JELLY ROLL MORTON - 1926)

(INTRO)

The musical score consists of two staves of handwritten notation. The top staff is in common time and has a key signature of four flats. It features lyrics: 'C) Ab Ab Ab Ab Eb7 Eb7 Eb7 Eb7'. The bottom staff is also in common time with a key signature of four flats. It features lyrics: '(A) Ab Ab Ab Ab Bb Bb Bb Bb Eb7 s Eb7 Ab Bb7 Eb7' and 'Ab Ab Ab Ab Bb Bb Bb Bb Eb7 s Eb7 Ab'. Measure numbers 1 through 16 are indicated on the left side of the staves.

17 (B) (RHYTHM PATTERN FOR STRAIN)

This section contains a single staff of handwritten notation with measure numbers 17 through 22. It includes a bracket under the first four measures and another bracket under the last four measures. The lyrics 'Ab Ab Ab Ab' are written above the notes.

23

This section contains a single staff of handwritten notation with measure number 23. The lyrics 'Ab Ab' are written above the notes.

24

This section contains a single staff of handwritten notation with measure number 24. The lyrics 'Ab Ab' are written above the notes.

25

This section contains a single staff of handwritten notation with measure number 25. The lyrics 'Ab Ab Ab Ab' are written above the notes.

26

This section contains a single staff of handwritten notation with measure number 26. The lyrics 'Ob Obm Ab Ab7 s' are written above the notes.

27

This section contains a single staff of handwritten notation with measure number 27. The lyrics 'Ob Obm Ab Ab7 s' are written above the notes.

(FICKLE FAY CREEP - 2)

Musical score for a single melodic line in A-flat major. The score consists of ten staves of music with various notes and rests. Chords are labeled above the staff at specific measures:

- 44 (Ab)
- 45 (Ab)
- 46 (D-flat)
- 47 (Ab)
- 48 (Ab)
- 49 (D-flat)
- 50 (D-flat)
- 51 (Ab)
- 52 (Ab)
- 53 (E-flat 7)
- 54 (E-flat 7)
- 55 (Ab)
- 56 (Ab)
- 57 (E-flat 7)
- 58 (E-flat 7) BREAK...
- 59 (Ab)
- 60 (Ab)
- 61 (E-flat 7)
- 62 (E-flat 7)
- 63 (Ab)
- 64 (Ab)
- 65 (E-flat 7)
- 66 (E-flat 7)
- 67 (Ab)
- 68 (Ab)
- 69 (F)
- 70 (G-flat 7)
- 71 (E-flat 7)
- 72 (Ab)
- 73 (Ab)
- 74 (Ab)
- 75 (Ab)

A 'BREAK...' is written over the staff between measures 58 and 59. Measures 65-70 show a sequence of chords: E-flat 7, E-flat 7, Ab, Ab, F, G-flat 7, E-flat 7, Ab, Ab, Ab. Measure 71 starts with a bracketed 'Ab' followed by 'Ab' LAST. Measures 72-75 end with a bracketed 'Ab'.

1. The first section of the document contains a large amount of dense, illegible text. The text is organized into several paragraphs, but the individual words and sentences are not readable due to the low resolution and poor contrast.

2. The second section of the document is a single, long paragraph of text. The text is somewhat clearer than the first section, but it remains largely illegible. The paragraph appears to be a continuous stream of characters without clear sentence structure.

3. The third section of the document is another large block of text, similar in style to the first two sections. It consists of multiple paragraphs of dense, illegible text.

4. The fourth section of the document is a single, long paragraph of text. This section is more legible than the others, with some recognizable words and sentence structures appearing. The text discusses various topics, possibly related to scientific or technical subjects.

5. The fifth section of the document is a single, long paragraph of text. This section is the most legible of all, with many words and sentences clearly discernible. The text is organized into several paragraphs and discusses specific concepts and details.

(FLATFOOT)

(LIL HARDIN ARMSTRONG - 1926)

(VERSE) Eb Eb Cm Cm

"(CHORUS) Eb Eb Bb7 Bb7

17 Bb7 Bb7 Eb Eb

24 G7 G7 C7 C7

31 F7 F7 Bb7

38 Bb7 Eb Eb Bb7 Bb7 Bb7

45 Bb7 Eb Eb Ab Ab7 Eb

52 C7 F7 Bb7 Eb Eb (Bb7)

AFTERBEAT ENDING

1. The first step in the process of creating a new product is to identify the target market. This involves research into consumer needs, wants, and behaviors, as well as an analysis of the competitive landscape. Once the target market is identified, the product can be designed to meet their specific requirements.

2. The second step is to develop a prototype of the product. This involves creating a physical or digital representation of the product, often using 3D modeling software. The prototype is then tested to ensure it functions as intended and meets quality standards.

3. The third step is to manufacture the product. This involves finding a supplier who can produce the product at a reasonable cost and in sufficient quantities. The manufacturing process may involve several steps, such as assembly, testing, and packaging.

4. The fourth step is to distribute the product. This involves finding a distributor or retailer who can sell the product to consumers. The distribution channel may vary depending on the target market and the nature of the product.

5. The fifth step is to market the product. This involves creating a marketing plan to promote the product and increase its visibility. The marketing plan may include advertising, public relations, and promotional activities.

6. The sixth step is to sell the product. This involves finding customers who are interested in purchasing the product. The sales process may involve direct selling, e-commerce, or other distribution channels.

7. The seventh step is to provide customer service. This involves responding to customer inquiries, addressing complaints, and providing support to ensure customer satisfaction.

8. The eighth step is to evaluate the product's performance. This involves tracking sales data, monitoring feedback, and analyzing market trends to determine the product's success and areas for improvement.

9. The ninth step is to refine the product. This involves making changes to the product based on feedback and market analysis to improve its performance and appeal.

10. The tenth step is to repeat the process. This involves continuing to refine the product and expanding the market to maintain its relevance and success.

(FOUR NINETY-FIVE MARCH)

(FRANK MESICH - 1984)

(PYRAMID - CORNET - TROMBONE - CLARINET - TUBA --WITH DRUMS DOING MILITARY UNDERNEATH)

Handwritten musical score for "FOUR NINETY-FIVE MARCH" by Frank Mesich. The score is for Pyramid, Cornet, Trombone, Clarinet, and Tuba. The music is in common time, with key signatures changing frequently (e.g., E♭, A♭, B♭). Various dynamics and performance instructions are included, such as "(Drums continue street beat)" and "(Drums - Street Beat to 4/4)". The score is numbered from 1 to 99.

1 E♭ E♭ E♭ E♭

5 E♭ E♭ E♭ E♭

10 (Drums continue street beat)

15 (A) A♭ A♭ E♭ E♭

20 E♭ E♭ A♭ A♭

25 A♭ A♭ B♭m B♭ D♭

30 A♭ A♭ E♭ A♭ A♭

35 INTERLUDE A♭ A B♭ B

40 C (Drums - Street Beat to 4/4) F7

(FORTY AND TIGHT)

(FRANK MELROSE - 1929)

(INTRO) G7 C7 F DRUM BREAK..... Dm7

(CHORUS) G7 C7 F F Dm7

G7 C7 F F

A7 A7 Dm Dm

G7 G7 C7 C7 Dm7

G7 C7 F F

F7 F7 Gb Gb

D7 D7 F A7 Dm7

G7 C7 F F Dm7 F LAST

Measure numbers: 1, 11, 15, 19, 23, 27, 31, 35.

(FOUR NINETY-FIVE MARCH - 2)

(T210)

Handwritten musical score for "Four Ninety-Five March - 2". The score is in G clef, 2/4 time, and B-flat key signature. It consists of eight staves of music with measure numbers 57, 41, 45, 49, 53, 57, 61, and 65. Chords indicated include B-flat, F7, C7, C7, C7, F, B-flat, F7, B-flat, F7, B-flat, F7, B-flat, F7, B-flat, C7, C7, B-flat, D7, C7, F7, B-flat, B-flat, and B-flat.

(FRANGELICO STRAIGHT UP)

(JAMES RITTER - 1993)

(A)

10
Dm G7 C D7 Am Am

11
C C Am Am

12
Dm G7 C A7 D7 G7 C¹ C² C7

13
(B) F C7 F CLARINET BREAK.....

14
F Bb7 A7 TROMBONE BREAK.....

15
Bb7 Bbm7 F Eb7 D7

16
G7 G7 C7 (No Chord)

17
F C7 F CLARINET BREAK.....

18
F Bb7 A7 TROMBONE BREAK.....

19
Bb7 Bbm7 F Eb7 D7

(FRANGELICO STRAIGHT UP - 2)

Handwritten musical score for "Frangelico Straight Up - 2". The score consists of six staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The measures are numbered 46 through 82.

Measure 46: G7 (Clef: Bass clef). The staff contains two measures of music.

Measure 47: C7 (Clef: Bass clef). The staff contains one measure of music.

Measure 48: F (Clef: Bass clef). The staff contains one measure of music.

Measure 49: F (Clef: Bass clef). The staff contains one measure of music.

Measure 50: (C) F CORNET/CLARINET..... The staff contains one measure of music.

Measure 51: F7 TUBA/TROMBONE..... The staff contains one measure of music.

Measure 52: (D) B♭ CLARINET 1ST TIME E♭ E° G♭ B♭

Measure 53: G♭ G♭ G♭ B♭

Measure 54: G♭ G♭ G♭ B♭

Measure 55: E♭ E♭ B♭ G7

Measure 56: G7 G7 F7 F7

Measure 57: F7 F7 G7 G7

Measure 58: B♭ B♭ E♭ E° G♭ B♭

Measure 59: G♭ G♭ G♭ B♭

Measure 60: G♭ G♭ G♭ B♭

Measure 61: E♭ E♭ B♭ G7

Measure 62: G7 G7 F7 F7

Measure 63: F7 F7 G7 G7

Measure 64: B♭ B♭ E♭ E° G♭ B♭

Measure 65: G♭ G♭ G♭ B♭

Measure 66: G♭ G♭ G♭ B♭

Measure 67: E♭ E♭ B♭ G7

Measure 68: G7 G7 F7 F7

Measure 69: F7 F7 G7 G7

Measure 70: B♭ B♭ E♭ E° G♭ B♭

Measure 71: G♭ G♭ G♭ B♭

Measure 72: G♭ G♭ G♭ B♭

Measure 73: E♭ E♭ B♭ G7

Measure 74: G7 G7 F7 F7

Measure 75: F7 F7 G7 G7

Measure 76: B♭ B♭ E♭ E° G♭ B♭

Measure 77: G7 G7 F7 F7

Measure 78: F7 F7 G7 G7

Measure 79: B♭ B♭ E♭ E° G♭ B♭

Measure 80: G7 G7 F7 F7

Measure 81: F7 F7 G7 G7

Measure 82: B♭ B♭ E♭ E° G♭ B♭

(FUNNY FUMBLE)

(HARRY DIAL - 1936)

(INTRO) 8b 8 C F7

5 (A) 8b F7 8b F7

10 8b7 8b7 Eb Eb

15 8b 8b C7 F7 8b

20 (B) 8b 8b F7 8b 8b D7

25 G7 G7 C7 C7 F7

30 8b 8b F7 8b 8b D7

35 G7 G7 C7 F7

40 INTERLUDE HORNS ONLY

45

(FUNNY FUMBLE - 2)

Handwritten musical score for "Funny Fumble - 2". The score consists of eight staves of music, each with a key signature of one flat (F major) and a time signature of common time (indicated by a 'C'). The score includes the following measures:

- Measure 37: C7, F7, Gb, Bb
- Measure 41: F7, F7, Gb, Gb
- Measure 45: F7, F7, Gb, Gb
- Measure 49: C7, C7, F7, F7
- Measure 53: Gb7, Gb7, Gb7, Gb7
- Measure 57: Eb, Eb, Eb, C7
- Measure 61: F7, F7, Gb, Gb
- Measure 65: Gb, C7, F7, Gb (last measure)

(GEORGIA CABIN)

(SIDNEY BECHET - 1941)

Handwritten musical score for "Georgia Cabin" by Sidney Bechet. The score is for a single melodic line (e.g., clarinet or saxophone) in 2/4 time. The key signature is one flat. The music consists of ten staves of handwritten notation. Chords are indicated above the staff at various points. Measure numbers 1 through 29 are visible on the left side of the staves.

(GET OUT OF HERE)

(BUDDY BOLDEN - CA 1905)

(A) B_b LATIN

B_b B_b $F7$ B_b

B_b B_b $F7$ B_b

(B) E_b NEW ORLEANS 4/4 E_b E_b B_b7

B_b7 B_b7 B_b7 E_b

E_b E_b E_b A_b

A^0 E_b $C7$ $F7$ B_b7 E_b B_b7 LAST E_b

(GETTYSBURG MARCH)

(S.B. STAMBAUGH - 1911)

6/8 DRUM CADENCE

6/8 DRUM CADENCE

(A) B^b (MARCH) Eb B^b B^b F. F

15 B^b B^b B^b+ Eb F B^b B^b

19 C7 C7 F7 F7 B^b Eb

25 B^b B^b F. F B^b B^b B^b+

31 Eb F B^b B^b Eb F7

35 B^b B^b (B) F EUPH LEAD Eb F Eb B^b B^b

45 F7 Eb F Eb B^b B^b F7 Eb F

49 Eb B^b B^b Eb Eb F Eb B^b B^b

55

(GETTYSBURG MARCH - 2)

A handwritten musical score for a band or orchestra, consisting of ten staves of music. The score is in common time and uses a key signature of one flat (F major). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, such as F7, Eb, F, Gb, Bb, and C7. Measure numbers are written to the left of the staves: 61, 67, 73, 79, 85, 91, 97, 103, and 107. A section of the score at measure 73 includes the instruction "8 BAR DRUM CADENCE F7". The score concludes with a double bar line and repeat dots at measure 107.

(GIN HOUSE STOMP)

(REINER VON ESSEN - 1980)

Handwritten musical score for a solo instrument, likely trumpet, featuring ten staves of music with various notes, rests, and dynamic markings like 'F' and 'g'. The score includes lyrics 'BREAK.....' and '(A)' with a circled 'S'. Measures 57 through 61 are labeled '(SECOND TIME TO C) (8) (DRUMS) C7'.

(GIN HOUSE STOMP - 2)

(CLARINET BRIDGE)

61

67

73 (CORNET BREAKS)

78

84

90

104 (D.C. AL CODA)

110

116

(GISELA)



A handwritten musical score for a single instrument, likely a piano or guitar, featuring ten staves of music. The score is in common time and includes a key signature of one flat. The music consists of eighth and sixteenth note patterns. Chords are indicated above the staff at the beginning of each measure. The chords include G7, C7, F7, Bb, Dm, G7, C7, F7, G7, C7, G7, C7, C7, G7, C7, E7, E7M, Bb, D7, G7, C7, F7, Bb, D7, Bb LAST, and Bb. Measure numbers 1 through 29 are written vertically along the left side of the staves.

(GONE)

(FATS WALLER & ANDY RAZOFF - 1930)

TUBA LEAD ON CHORUS FIRST TIME -- ADD CLAR AT BRIDGE -- ADD BONE LAST 8 -- THEN TO VERSE

(VERSE) Eb D7 Gb7 Eb Fm7 Gb7

87 8b7 F7 8b7

15 Eb D7 Gb7 C7

F7 8b7

18 (CHORUS) Eb Cm Gm Eb7

Ab Ab7 G7 Gb7 F7 8b7 Eb 8b7

25 Eb Cm Gm Eb7 Ab7 Eb Eb7 D7 Eb7

32 Ab C7 Eb 8b7 Eb

39 Cm Cm F7 8b7

46 Eb Cm Gm Eb7

53 Ab Ab7 G7 Gb7 F7 8b7 Eb Eb

(GOOD OLD WAGON)

(LONNIE JOHNSON - 1924)

(VERSE)

This is a handwritten musical score for the song "Good Old Wagon". It consists of ten staves of music, each with a key signature of one flat (B-flat). The score includes lyrics in parentheses above the notes and various chords written above the staff. The first staff is labeled "(VERSE)". The second staff starts with a measure of E-flat followed by G-flat. The third staff starts with D7. The fourth staff starts with G-flat major. The fifth staff starts with C7. The sixth staff starts with F7. The seventh staff starts with G-flat major. The eighth staff starts with F7. The ninth staff starts with G-flat major. The tenth staff starts with G-flat major. The score ends with a final chord of G-flat major.

18 (Chorus)

19

20

21

22

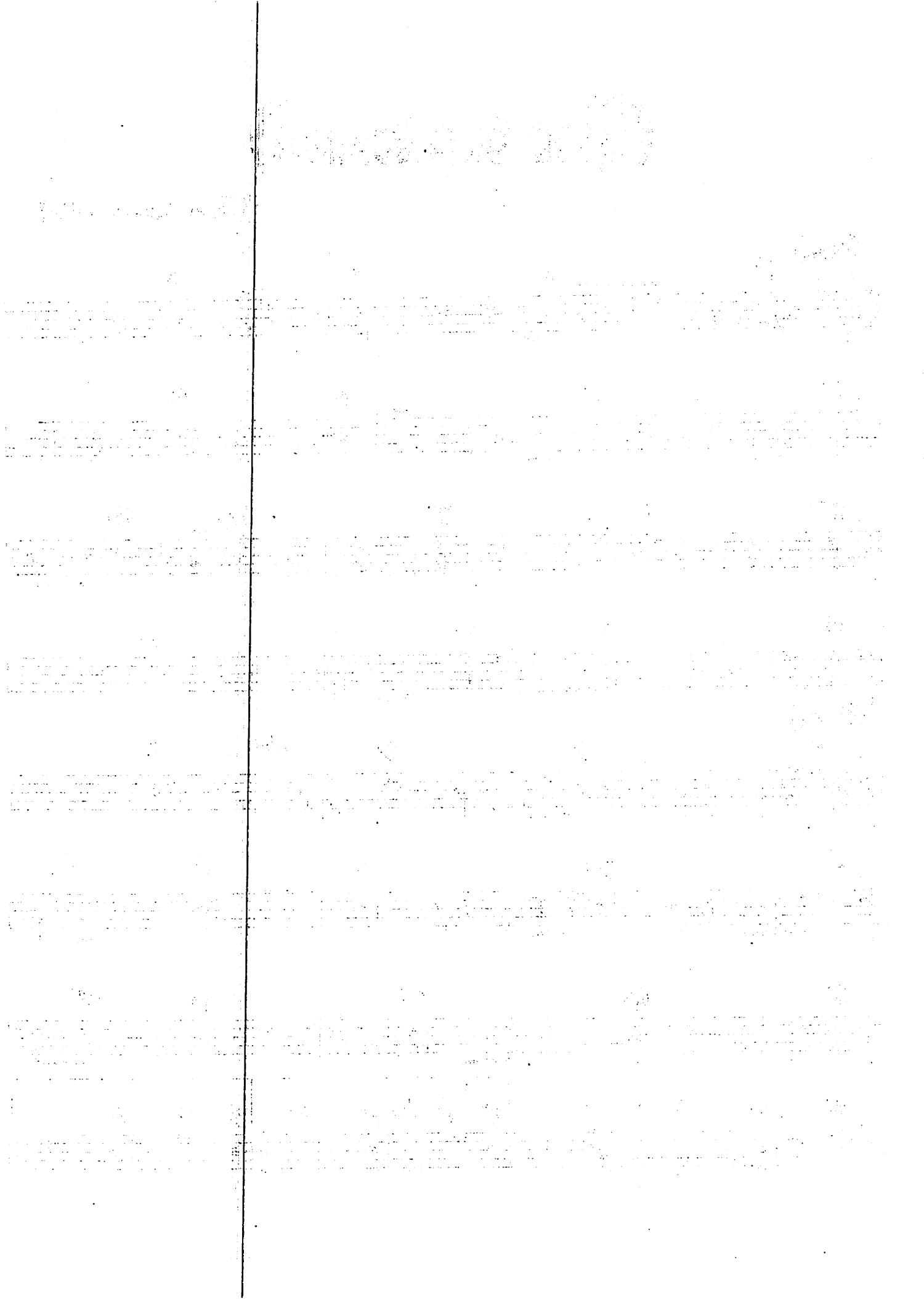
23

24

25

26

27



(GOOSE PIMPLES)

(JOE TRENT & FLETCHER HENDERSON - 1927)

(VERSE) AM EM AM EM

F C⁰ C A7 D7 G7

AM EM DM Eb⁰

C A7 D7 G7 C

(CHORUS) C G7 C G7 C G7 C G7

F C⁷ F C⁰ C G7 C A7

D7 G7 C C

11
17
21
25

This is a handwritten musical score for the song "Goose Pimples". It consists of ten staves of music. The first staff is labeled "(VERSE)" and includes chords AM, EM, AM, and EM above the staff. The second staff starts with F and includes chords C⁰, C, A7, D7, and G7. The third staff starts with AM and includes chords EM, DM, and Eb⁰. The fourth staff starts with C and includes chords A7, D7, G7, and C. The fifth staff is labeled "(CHORUS)" and repeats the pattern C, G7, C, G7, C, G7, C, G7. The sixth staff starts with F and includes chords C⁷, F, C⁰, C, G7, C, and A7. The seventh staff starts with D7 and includes chords G7, C, and C. Measure numbers 11, 17, 21, and 25 are indicated on the left side of the score.

(GRANDPA'S SPELLS)

(JELLY ROLL MORTON - 1923)

(INTRO)

Handwritten musical score for "Grandpa's Spells" by Jelly Roll Morton. The score consists of two staves of music with lyrics and chords.

Staff 1 (Top):

- Measure 1: G
- Measure 2: G
- Measure 3: G7
- Measure 4: D7
- Measure 5: G

Staff 2 (Bottom):

- Measure 1: C (1. TUTTI 2. CORNET BREAKS)
- Measure 2: C
- Measure 3: G7
- Measure 4: C
- Measure 5: G7
- Measure 6: C
- Measure 7: D7
- Measure 8: C
- Measure 9: G7
- Measure 10: C
- Measure 11: G7
- Measure 12: C
- Measure 13: G7
- Measure 14: C
- Measure 15: G7
- Measure 16: C
- Measure 17: D7
- Measure 18: G7
- Measure 19: C
- Measure 20: C
- Measure 21: G7
- Measure 22: C
- Measure 23: CLARINET BREAK.....
- Measure 24: G7
- Measure 25: C
- Measure 26: A7
- Measure 27: G7
- Measure 28: E7
- Measure 29: A7
- Measure 30: D7
- Measure 31: G7
- Measure 32: C
- Measure 33: F
- Measure 34: C7
- Measure 35: F
- Measure 36: C7
- Measure 37: F7
- Measure 38: G7
- Measure 39: G7
- Measure 40: C7

(GRANDPA'S SPELLS - 2)

Handwritten musical score for "Grandpa's Spells - 2". The score consists of two staves of music, each with lyrics and chords indicated above the notes.

Staff 1 (Top Staff):

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Chords: F, C7, F, C7, F, C7.
- Lyrics: F, C7, F, C7, F, C7.
- Measure numbers: 45, 49, 53, 57, 61, 65, 69, 73, 77, 81.

Staff 2 (Bottom Staff):

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Chords: F7, Bb, G7, C7, F, C7.
- Lyrics: F, Bb, G7, C7, F, C7.
- Measure numbers: 45, 49, 53, 57, 61, 65, 69, 73, 77, 81.

Annotations:

- Measure 49: "F 8VA CLARINET CHORUS" is circled in red.
- Measure 53: "F7 LOCO" is circled in red.
- Measure 61: "(E)" is circled in red.

(GULF COAST BLUES)

TROMBONE

(CLARENCE WILLIAMS - 1923)

(VERSE) Eb Gb⁰ Bb⁷ 8b⁷ Eb

1 Eb Ab⁷ Bb G⁷ C⁹ Gb⁷ F⁷ Bb 8b⁷

2 Eb Gb⁰ Bb⁷ G⁷ C⁹

3 Bb D⁷ DM⁷ G⁷ C⁹ Gb⁰ F⁷ Bb 8b⁷

4 (CHORUS) Eb TUTTI Eb 8b⁷ Eb Eb Eb 8b⁷

5 Ab F⁹ FM⁷(-5) Eb Bb Eb Eb Gb⁰

6 8b⁷ C⁹ F⁷ 8b⁷ Eb Eb

7 8b⁷

(HEAR THE BUCK CREEK JAZZ BAND PLAY)

(BILL STROGIS - 1979)

(HIAWATHA)

(CHARLES DANIELS AS NEIL MORET - 1901)

TROMBONE LEAD (A)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29

(TOM-TOM)

CORNET/CLARINET

(HIAWATHA - 2)

The musical score consists of eight staves of handwritten notation. The first staff (measures 37-40) starts with a treble clef, two flats, and a key signature of B-flat. It includes chords F7 and G7. The second staff (measures 41-44) begins with a bass clef and a key signature of F-sharp. It features a 'CORNET/CLARINET' part with a G7 chord. The third staff (measures 45-48) continues with a bass clef and a key signature of B-flat. The fourth staff (measures 49-52) also has a bass clef and a key signature of B-flat, with a 'CORNET/CLARINET' part and chords B7 and G7. The fifth staff (measures 53-56) starts with a treble clef and a key signature of E-flat. The sixth staff (measures 57-60) continues with a bass clef and a key signature of B-flat. The seventh staff (measures 61-64) has a bass clef and a key signature of E-flat. The eighth staff (measures 65-68) concludes with a bass clef and a key signature of B-flat.

Measures 37-40: Treble clef, 2 flats, Bb. Chords: Bb, G7, F7, G7.

Measures 41-44: Bass clef, 1 sharp, F# (key signature). Chord: F7. Instrument: CORNET/CLARINET.

Measures 45-48: Bass clef, 2 flats, Bb. Chord: Bb.

Measures 49-52: Bass clef, 2 flats, Bb. Chord: Bb. Instrument: CORNET/CLARINET. Chord: Bb. Chord: B7. Chord: G7.

Measures 53-56: Treble clef, 1 flat, Eb. Chord: Eb.

Measures 57-60: Bass clef, 2 flats, Bb. Chord: Bb.

Measures 61-64: Bass clef, 1 flat, Eb. Chord: Eb.

Measures 65-68: Bass clef, 2 flats, Bb. Chord: Bb. Chord: F7 Bb7. Chord: Bb. Chord: B7. Chord: G7 Bb7.

(HIGH SOCIETY)

(WALTER MELROSE & PORTER STEELE - 1900)

UNISON..... F⁰

1
2
3
4
5
6
7
8
9
10

(A) F7 Ab7 Cm F7 Bb Bb

(B) F7 F7 Bb Bb D7

(C) Gm D7 Gm D7 Gm

(D) Gm D7 Gm C7 F7 F⁰

(E) F7 F7 Bb Bb

(F) C7 C7 F7 F7 Dm E⁰ F7

(G) Bb Bb+ Eb E⁰

(H) Bb F7 Bb F7 Bb

(I) Bb7 Bb7 Bb7 Bb7

Handwritten musical score for "HIGH SOCIETY - 2". The score consists of two staves of music with lyrics and chords.

Staff 1 (Top):

- Measure 1: Eb (with a circled 8), Eb, Eb, Gb7, Eb, Eb (with a bracket), Eb (with a bracket), Eb, Eb, Eb, Eb.
- Measure 2: Eb, D7, Eb, Ab, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 3: Gb7, Gb7, Eb, C7, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 4: F7, F7, Gb7, Gb7, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 5: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 6: Eb, D7, Eb, Ab, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 7: Ab, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 8: F7, Gb7, Eb, Ab, Eb, G7 TO E, Eb, Ab, Eb, Gb7, Eb, Ab, Eb, FINE.
- Measure 9: (E) CM, CM, G7, G7.
- Measure 10: CM, CM, G7, G7.
- Measure 11: CM, CM, G7, G7.
- Measure 12: FM, FM, CM, CM.
- Measure 13: Ab7, Ab7, G7, Gb7 (O.S. AL FINE).
- Measure 14: CM, CM, G7, G7.

Staff 2 (Bottom):

- Measure 1: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 2: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 3: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 4: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 5: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 6: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 7: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 8: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 9: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 10: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 11: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 12: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 13: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.
- Measure 14: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.

(HIS EYE IS ON THE SPARROW)

(A LA SWEET EMMA)

EUPH 1ST - ADD CLAR - ADD CORNET

F7

F7

(CIVILLA D. MARTIN & CHARLES H. GABRIEL - 1905)

B^b

B^b

A handwritten musical score for a brass band. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 120. It features a single melodic line with various dynamics like forte (F), piano (P), and sforzando (sf). The second staff begins with a bass clef and a key signature of one flat. The third staff starts with a bass clef and a key signature of one flat. The fourth staff starts with a bass clef and a key signature of one flat. Chords indicated above the staves include F7, EbM, B7, D7, Gm, BbD, F7, B7, Eb, and Bb. Measure numbers 1, 5, 9, and 13 are marked on the left side of the staves.

LAST TIME SEVERE RALL. - EUPH LEAD

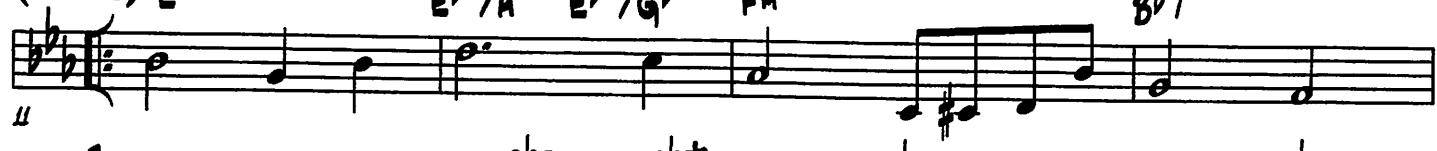
(HOME)

START WITH PIANO CHORUS - THEN TROMBONE VERSE

(VERSE)



(CHORUS)



15 Eb



19 FM



23 AbM



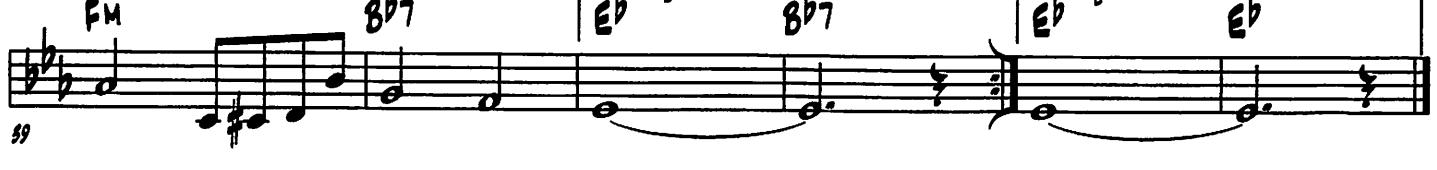
27 AbM



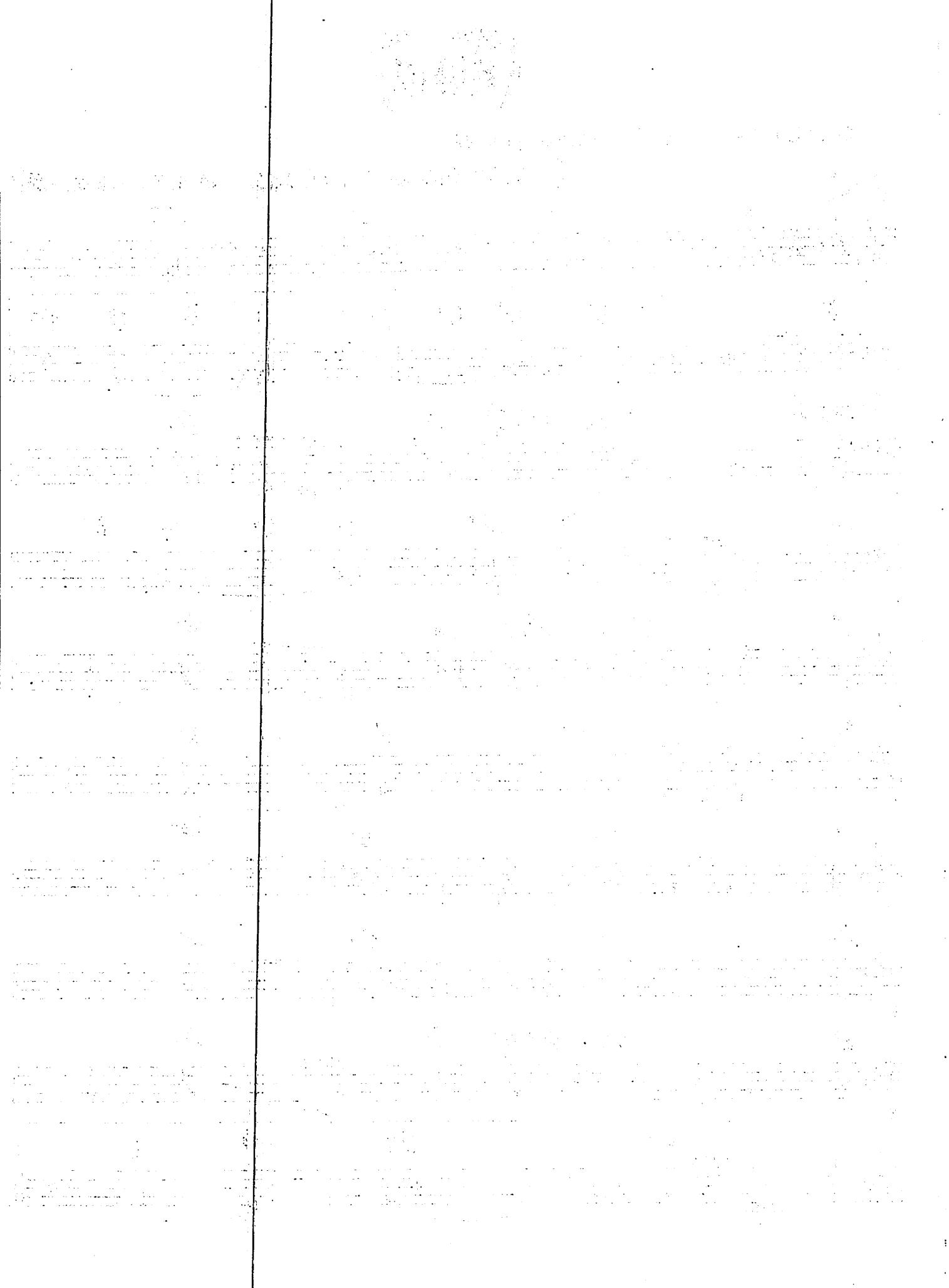
31 Eb



35 FM



(PETER VAN STEEDEN, HARRY CLARKSON AND JEFF CLARKSON -1981)



(How CAN I TELL YOU I LOVE YOU)

(VERSE) TROMBONE LEAD

(EO Mertz Sr. - 1990)

F^b

G^b

E^b

E^d

G^b

G^d

C^m

D⁷

G⁷

C^m

G^{7/D}

C^m

G^b

A⁷

B^b

F⁷

TUTTI

B^b

D⁷

E^b

G⁷

C^m

F⁷

E^b

D⁷

G^m

F⁷

C⁷

C⁷

E^{bM6}

F⁷

B^b

D⁷

E^b

G⁷

C^m

F⁷

E^b

D⁷

G^m

F⁷

C⁷

C⁷

E^{bM6}

F⁷

B^b

A⁷

B^b

F⁷

B^b

D⁷

E^b

G⁷

C^m

F⁷

E^b

D⁷

G^m

F⁷

C⁷

C⁷

E^{bM6}

F⁷

B^b

A⁷

B^b

F⁷

B^b

D⁷

E^b

G⁷

C^m

F⁷

E^b

D⁷

G^m

F⁷

C⁷

G^{b7}

F⁷

B^b

B^b

G^b

(F7)

(HYENA STOMP)

(JELLY ROLL MORTON - 1927)

(A)

8b+ Eb E⁰ Bb7 8b+ Eb E⁰ Bb7 8b+ Eb E⁰ Bb G7
 C7 Gb+ F7 8b+ Eb E⁰ Bb7 8b+ Eb E⁰ Bb7

15 Eb E⁰ Bb G7 C7 F7 Bb7 (B) Eb E⁰ Bb 8b7
 Eb E⁰ Bb7 8b+ Eb E⁰ Bb G7 C7 C7 F7 Bb7

19 Eb E⁰ Bb7 8b+ Eb E⁰ Bb7 8b+ Eb E⁰ Bb7 G7
 C7 F7 Bb7

25 C7 F7 Bb7 (C) Eb E⁰ Bb7 Eb E⁰ Bb7
 Eb E⁰ Bb C7 F7 Bb7 Eb E⁰ Bb7

39 Eb E⁰ Bb7 Eb E⁰ Bb C7 F7 Bb

(HYENA STOMP - 2)

(D) E^b E⁰ G^b G^{b7} E^b E⁰ G^b G^{b7} E^b E⁰ G^b G⁷

49 C⁷ C⁷ F⁷ G^{b7} E^b E⁰ G^b G^{b7} E^b E⁰ G^b G^{b7}

55 E^b E⁰ G^b G⁷ C⁷ F⁷ G^b (E) E^{b7} E⁰ G^b

61 E^{b7} E⁰ G^b E^{b7} E⁰ G^b G^{b6} G^b G⁷ C⁷ F⁷ G^{b7}

67 E^{b7} E⁰ G^b E^{b7} E⁰ G^b E^{b7} E⁰ G^b G⁷

73 C⁷ F⁷ G^b (F) E^b E⁰ G^b G^{b7} E^b E⁰ G^b G^{b7}

79 E^b E⁰ G^b G⁷ C⁷ C⁷ F⁷ G^{b7} E^b E⁰ G^b G^{b7}

85 E^b E⁰ G^b G^{b7} E^b E⁰ G^b G⁷ C⁷ E^b G^b E⁰ G^b

(I GOT THE STINGER)

(JABBO SMITH - 1926)

(INTRO) G7 C7 F TROMBONE BREAK

(VERSE) F F Bb F

F F G7 C7

F F Bb F

G7 C7 D7 G7 C7

(CHORUS) C7 TUTTI C7 F F

C7 C7 F BREAK.....

C7 C7 F F F7

Bb BREAK..... Bb BREAK..... F BREAK..... D7

G7 C7 F Bb F' F'

This handwritten musical score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics '(INTRO)' and '(VERSE)' above the staff, and 'TROMBONE' below it. The second staff begins with a bass clef and a key signature of one flat. The third staff continues with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The music features various chords such as G7, C7, D7, Bb, F, and F7, along with specific notes and rests. The score is annotated with lyrics like 'TUTTI', 'BREAK.....', and 'STINGER'. Measure numbers 1 through 57 are indicated on the left side of each staff.

(I HAD SOMEONE ELSE BEFORE I HAD YOU)

(HARRY HARRIS, JOE DARCY & JACK STANLEY - 1924)

(VERSE)

This is a handwritten musical score for a single melody. It consists of ten staves of music, each with a key signature of two flats (B-flat major or A minor). The music is in common time. The first staff begins with a Gm chord, followed by F⁰, F7, F7, and then a sequence of eighth-note chords ending with B-flat. The second staff begins with B-flat, followed by B-flat⁰, F7, F7, B-flat+, and Gm. The third staff begins with Gm, followed by F⁰, F7, F7, B-flat, and B-flat⁰. The fourth staff begins with F, followed by C7, C7, F7, and F+. The fifth staff begins with B-flat (labeled "CHORUS"), followed by Gm, Gm, G7, Cm, F7, B-flat, F⁰, F7, and F+. The sixth staff begins with B-flat, followed by Gm, D⁰⁷, F, and F. The seventh staff begins with Gm, followed by C7, F7, and F7. The eighth staff begins with B-flat⁰, followed by B-flat⁰, B-flat+, E⁰, and E⁰. The ninth staff begins with C7, followed by C7, F7, and F7. The tenth staff begins with B-flat, followed by Gm, Gm, G7, C7, F7, B-flat, and B-flat.

(I LOVE TO GO SWIMMIN' WITH WOMEN)

(BALLAD MACDONALD & SIGMUND ROMBERG - 1921)

(VERSE)

A handwritten musical score for a single voice or instrument. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line starts with a verse section, indicated by the label '(VERSE)' at the top left. The lyrics for the verse are:

I love to go swimmin' with women
I love to go swimmin' with women
I love to go swimmin' with women
I love to go swimmin' with women

The score then transitions to a chorus section, indicated by the label '(CHORUS)' at the top left. The lyrics for the chorus are:

I love to go swimmin' with women
I love to go swimmin' with women
I love to go swimmin' with women
I love to go swimmin' with women

Below the vocal line, there is a continuous harmonic progression indicated by Roman numerals and chords:

C F C F C F C G7 F7
C F C F C D7 G7
G7 D7 D7 G F# F7
A7 C7 D7 G7
C G7 C G7
G7 G7 C C
E7 E7 A7 A7
D7 D7 G7 G7
C G7 G7 G7
G7 G7 E7 E7
A7 A7 A7 A7

The score is numbered vertically on the left side of the staves, starting from 10 and increasing by increments of 1 through 41.

(I LOVE TO GO SWIMMIN' WITH WIMMEN - 2)

45

49

55

57 LAST

D7 D7 D7 G7

C C G7 G7

D7 G7 C C

C A7 D7 G7 C C

VERSE

WHEN - EVER I SEE WATER THE FRESH KIND OR SALT -
I WANT TO DIVE RIGHT IN IT - IT ISN'T MY FAULT -
ATLANTIC, PACIFIC BOTH LOOK GOOD TO ME - YOU
CAN'T KEEP ME OUT OF THE BEAUTIFUL SEA ---

CHORUS

I LOVE TO GO SWIMMIN' WITH WIMMEN -
AND WIMMEN LOVE SWIMMIN' WITH ME -
I PRETEND THAT I'M A CRAB AND THEIR PRETTY ANKLES GRAB -
WHO WOULDN'T BE A LOBSTER IN THE SEA -
FOR PEACHES ALL FALL ON THE BEACHES -
AND PICKING EM'S MY SPECIALTY -----
I GET THOSE NAVY NOTIONS WHEN I SEE THOSE FLOATING QUEENS -
I JUMP RIGHT IN THE OCEAN AND PLAY SUBMARINE -- I
LOVE TO GO SWIMMIN WITH WIMMEN --
AND WIMMEN LOVE SWIMMIN WITH ME

(LAST TIME TURN- AROUND)

I LOST MY SNORKEL -- AND
WIMMEN LOVE SWIMMIN WITH ME

(I NEED YOU TONIGHT)

Handwritten musical score for a band, page 2, measures 1-11. The score consists of two systems of music. The top system uses a treble clef, a key signature of one flat, and common time. The bottom system uses a bass clef, a key signature of one sharp, and common time. The music is organized into measures by vertical bar lines. Chords are indicated above the staff, and specific notes or rests are marked below them. Measure numbers 1 through 11 are written on the left side of the page.

1 F
8b
8b
8b
8b
F
C7
8b
F
8b
D
5 F
G7
C7
C7
9 F
F
F
8b
F
C7
8b
F
13 8b
8b
8b
8b
F7
8b
D
17 F
G7
C7
F
8b
F
(C7)
21

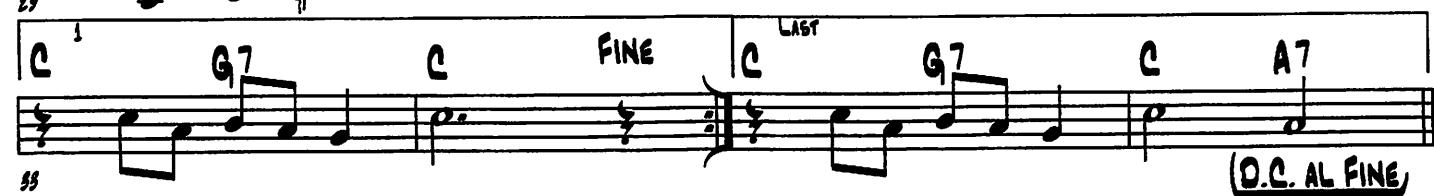
(I WANT TO LINGER)

(STANLEY MURPHY & HENRY MARSHALL - 1914)

(VERSE) Dm CORNET



"(CHORUS)



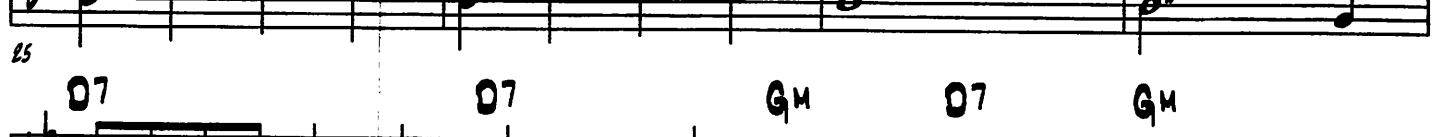
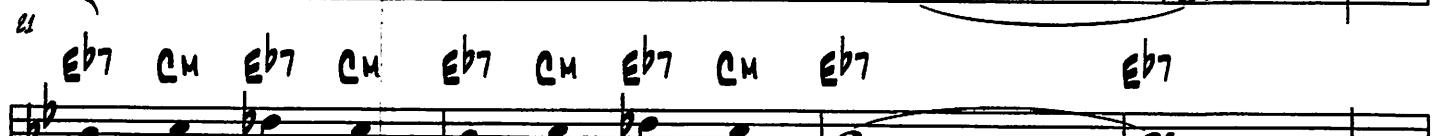
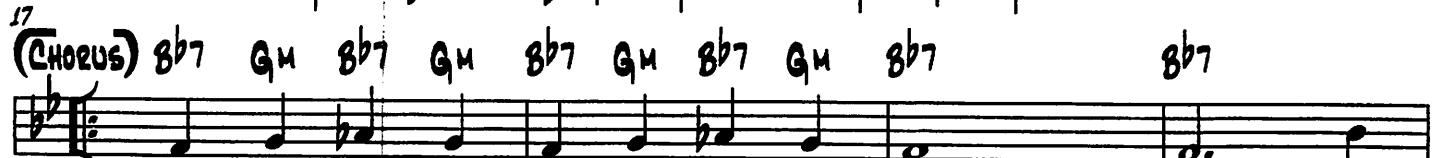
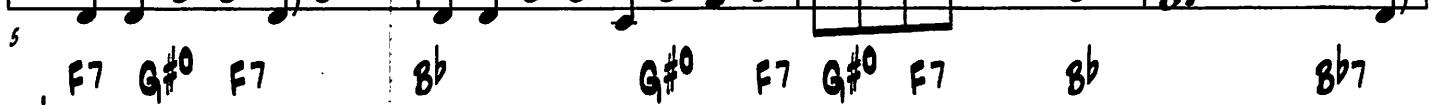
(I WONDER WHERE MY EASY RIDER'S GONE)

TROMBONE

(SHELDON BROOKS - 1917)

(VERSE)

B♭ GM B♭ B♭7 E♭7 C♯7 B♭ E♭7 B♭ D7



(IF I HAD MY WAY DEAR)

(LOU KLEIN & JAMES KENOIS - 1914)

(VERSE) 8b/F G⁰ 8b BbM6/D^b F/C F

F F7 Bb F7/C

8b/F 8b⁰ 8b G7/D F/C C7/Bb D7/A

G⁰ C7 G7⁷ C7 F C7 F F7

(CHORUS) 8b G7 C7 F7

Bb G7 C7 F7

8b D7 Eb 8b

C7 C7 F7 F7

8b G7 C7 F7

8b D7 Eb D7 Eb

Eb EbM6 8b G7

C7 F7 8b | 8b F7 8b LAST

45

(IF SOMEONE WOULD ONLY LOVE ME)

RHYTHM OUT EVERY TIME THE TUBA/BONE THING HAPPENS

(W.HARRISON SMITH & BEN GARRISON - 1930)

(CHORUS)

TUBA/BONE F7 TUTTI

F7 Bb Bb (TUBA/BONE AS BEFORE)

D7 G7

C7 F7

F7 Bb (TUBA/BONE AS BEFORE)

F7 Bb

E♭ Bb

F7 Bb LAST (TUBA/BONE) (TUTTI) Bb

Bb F+

F7 C7

F7 Bb (RHYTHM BREAK)

(VERSE)

Bb F+ Bb F+ Bb F7 Bb

Bb F+ F7 C7

Bb F7 (RHYTHM BREAK)

(IF YOU SEE MY MOTHER)

SI TU VOIS MA MÈRE

(SIDNEY BECHET & JEAN BROUSSOLE - 1958)

(DISNEY SONGS BY JEAN DEGOSSEAU - 1950)

1 Ab Eb7 Ab Ab7

5 Bb BbM6 C7 BbM6 C7 FM C7 FM FM7

10 Bb7 Bb7 Eb7 Eb9

15 Ab Eb7 Ab Ab7

20 Bb BbM6 Ab G7 Gb7 F7

25 Gb6 Gb6 Ab Gb7 F7

29 BbM BbM7 Eb7 Ab A° GbM Eb7

LAST BbM Gb9 Bb7 A7 Ab Ab

(I'M TRAVELING)

(TRADITIONAL)

A handwritten musical score for a single melodic line, likely for a singer or instrumentalist. The score consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line starts with a half note G, followed by eighth notes and sixteenth notes. Chords indicated above the staff include F, F7, Bb, F, C7, D7, G7, C7, F, F7, Bb, F, C7, and a final section starting with F, D7, Bb7, C7, followed by a repeat sign and ending with F, Bb, F.

1

5

9

13

(IN THE GARDEN)

~~RALL. TROMBONE/TUBA WITH BLOCK CHORDS~~

(C. AUSTIN MILES - 1912)

6 A TEMPO BRASS CHOIR

11 Ab C7 F#m Ab D^b

15 Ab Ab Ab Ab

19 Ab Ab Ab Ab

23 E^b E^b Ab Ab

27 B^b B^b E^b B^b E^b

31 Ab Ab E^b E^b

35 E^b E^b Ab Ab

39 Ab C7 F#m Ab D^b

43 Ab E^b Ab Ab

47 RIT. TROMBONE PICK-UP

(IN THE GARDEN - 2)

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

LAST

AB BRASS CHOIR

2 ALL.

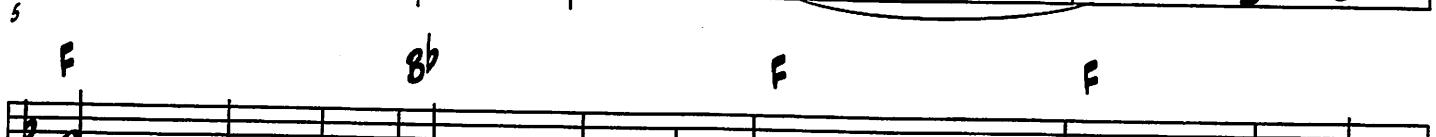
1. The first section of the document contains a large amount of dense, illegible text. The text appears to be a continuous stream of characters and symbols, possibly a scan of a heavily redacted or faded document.

2. The second section of the document is a single, bolded, black rectangular box. This box contains the text "CONFIDENTIAL".

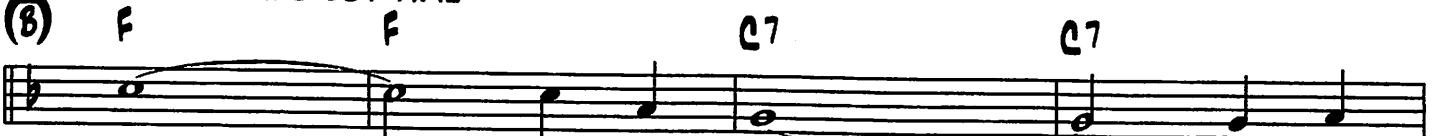
(IN THE SWEET BY AND BY)

(A) TUBA LEAD 1ST TIME

(SANFORD F. BENNETT & JOSEPH P. WEBSTER - 1868)



(B) TROMBONE LEAD 1ST TIME



(I'VE BEEN FLOATING DOWN THAT OLD GREEN RIVER)

(JOE COOPER & BERT KALMER - 1915)

Handwritten musical score for "I've Been Floating Down That Old Green River". The score consists of ten staves of music, each with a key signature of one flat (F major) and a time signature of common time (indicated by a 'C'). The music is divided into sections: (INTRO), (VERSE), (CHORUS), and (OUTRO). Chords are indicated above the staff, such as F, C7, A7, D7, G7, C7, F7, F7, GM, GM, C7, C7, F7, F7, GM, GM, G7, G7, C, G7, G7, C7, C7, and G7.

The score includes lyrics in parentheses above the staff:

- (INTRO): I've been floating down that old green river
- (VERSE): I've been floating down that old green river
- (CHORUS): I've been floating down that old green river
I've been floating down that old green river
- (OUTRO): I've been floating down that old green river

Measure numbers are written vertically on the left side of the staves: 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37.

(I'VE BEEN FLOATIN OLD GREEN RIVER - 2)

(CHORUS)

A handwritten musical score for a vocal part, likely for a guitar or ukulele. The score consists of eight staves of music, each with a bass clef and a key signature of one flat. The lyrics are written above the notes, and chords are indicated by Roman numerals (F, G7, C7, D7, B7, Bb7, G7M, A7) placed above specific notes. Measure numbers (41, 45, 49, 53, 57, 61, 65, 69) are written to the left of the staves. The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. The score ends with a final measure labeled "LAST".

41 F F F D7
45 G7 G7 G7 G7
49 C7 C7 C7 C7
53 F F F F
57 F7 F7 Bb Bb
61 BbM BbM F C7
65 F F F A7 D7
69 G7 C7 F¹ F C7 F LAST F

(JACKASS BLUES)

(ART KASSEL & MEL STITZEL - 1926)

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a dotted half note followed by a series of eighth notes. Chords indicated include F, F, C7, F, and F. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a dotted half note followed by a series of eighth notes. Chords indicated include FM6, FM, C7, F, and F. The notation is divided into measures by vertical bar lines. Measure numbers 1 through 16 are written above the staves. The second staff continues with a bass clef, a key signature of one flat, and a common time signature. It features a dotted half note followed by a series of eighth notes. Chords indicated include C7, C7, F, F, F⁰, BbM6, F, and C7. Measure numbers 17 through 21 are written above the staves. The notation is divided into measures by vertical bar lines.

(JAZZ SEA STRUT)

(JIM RITTER - 1985)

Handwritten musical score for "Jazz Sea Strut" by Jim Ritter (1985). The score consists of 11 measures of music for a single melodic line, likely intended for a woodwind instrument. The music is in common time and is written on a single staff. The key signature is B-flat major (two flats). The lyrics are placed directly below the corresponding notes. Measure numbers are indicated on the left side of the staff.

Measure 1: C) (Measure number 1 is handwritten above the first measure)

Measure 2: Eb

Measure 3: D7

Measure 4: Eb6

Measure 5: Eb

Measure 6: Eb

Measure 7: F7

Measure 8: Bb7

Measure 9: Bb7

Measure 10: A7

Measure 11: 8b7

Measure 12: A7

Measure 13: Bb7

Measure 14: Bb7

Measure 15: Bb7

Measure 16: Bb7

Measure 17: Bb7

Measure 18: Bb7

Measure 19: G7

Measure 20: Ab

Measure 21: Ab

Measure 22: Bb0

Measure 23: Bb0

Measure 24: Bb

Measure 25: C+

Measure 26: F7

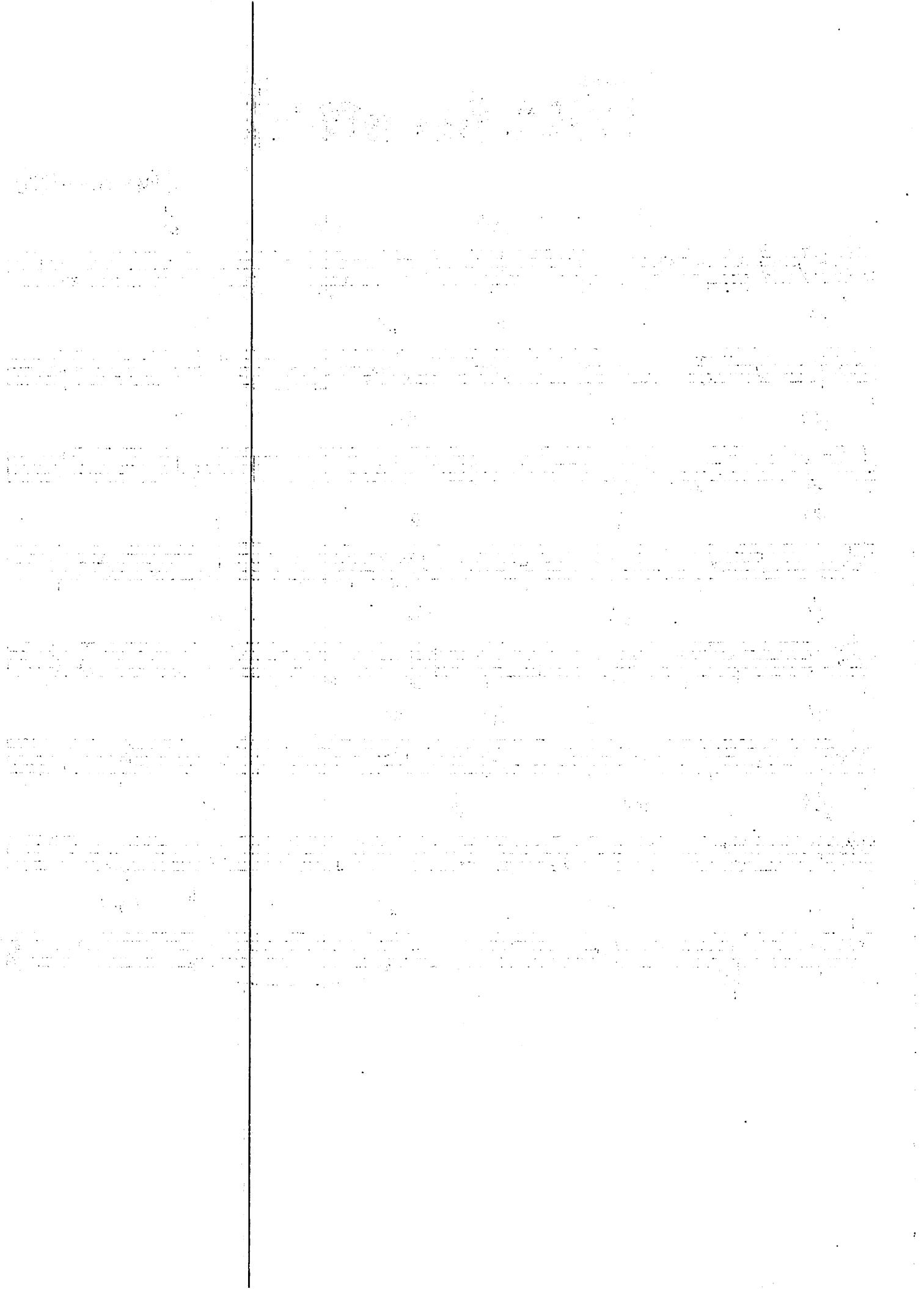
Measure 27: Bb7

Measure 28: Bb

Measure 29: Bb

Measure 30: (Bb7)

Measure 31: Bb7



(JAZZBO BROWN FROM MEMPHIS TOWN)

INTRO IS LAST FOUR BARS

(FLETCHER HENDERSON - 1926)

(VERSE)

A^b A^0 E^{b7}

ab

8

6b7

(VERSE)

1 Ab A° Eb7 Ab A° Eb7

2 Ab Eb C7 F7 Bb7 Eb7

3 Ab A° Eb7 Ab D7

4 D7 Ab Bb7 Eb7

5 (CHORUS) Ab Ab Bb7 Bb7

6 Eb7 Eb7 Ab Ab

7 C7 C7 FM FM

8 Eb Eb C7 Bb7 Eb7

9 Ab Ab F7 Bb7 Bb7

10 Eb7 Eb7 C7 FM

11 F7 F7 Bb7 Bb7 Eb7

12 Ab Ab F7 Bb7 Eb7 Ab (Eb7)

(JAZZIN' BABIES BLUES)

(RICHARD M. JONES - 1922)

(INTRO) TROMBONE/TUBA/RHYTHM BOOTS AND SADDLES CLARINET

The score consists of ten staves of handwritten musical notation. The first staff (measures 1-4) includes lyrics: 'TROMBONE/TUBA/RHYTHM', 'BOOTS AND SADDLES', and 'CLARINET'. Measures 5-8 show chords: Bb, Bb, Bb, Bb, followed by G7, F7, Cm7, F7. Staff 9 starts with '(A)' and includes chords: Bb, F7, Bb, Bb7. Staff 10 includes chords: Eb, Eb, Bb, Bb. Staff 11 includes chords: F7, F7, Bb, Eb, Bb, F7. Staff 12 includes a circled 'G' and chords: Bb, Bb, Bb, Bb, Bb7. Staff 13 includes chords: Eb, Eb, Bb, G7. Staff 14 includes chords: C7, F7, Bb, Bb7, G°, EbM, Bb, F7.

(JAZZIN' BABY BLUES - 2)

SOLOS

(C) 8b 8b 8b 8b7

ss

8b 8b 8b 8b

ss

8b F7 F7 8b Eb 8b F7

43 CODA (O.S. AL CODA)

8b 8b7 G⁰ Eb M 8b F7 8b BOOTS AND SADDLES 8b

47

8b 8b 8b

ss RIT.....

(JELLY BEAN BLUES)

(MA RAINEY - 1924)

Handwritten musical score for "Jelly Bean Blues" by Ma Rainey, 1924. The score consists of 12 staves of music, each with a vocal line and harmonic progression indicated by Roman numerals (I, II, III) and chords (C, F, G7). The lyrics are written below the vocal line in parentheses.

The score is organized into two sections:

- Section A:** Staves 1 through 6. The vocal line starts with a melodic line, followed by a section with a bass line and chords. The harmonic progression includes C, F, G7, C, C, and G7.
- Section B:** Staves 7 through 12. The vocal line continues with a melodic line, followed by a section with a bass line and chords. The harmonic progression includes C, C, C7, C, A7, G7, C, C, C7, C, G7, C, and G7.

Key changes and specific chords are marked with Roman numerals and Roman numerals with a dot (e.g., I, II, III, I⁷, II⁷, III⁷). The score also includes a section starting with a bass line and chords (C, G7, C, C7).

Lyrics (in parentheses) include:

- 1. (I) I'm gonna have a jelly bean blues
- 2. (II) I'm gonna have a jelly bean blues
- 3. (III) I'm gonna have a jelly bean blues
- 4. (I) I'm gonna have a jelly bean blues
- 5. (II) I'm gonna have a jelly bean blues
- 6. (III) I'm gonna have a jelly bean blues
- 7. (I) I'm gonna have a jelly bean blues
- 8. (II) I'm gonna have a jelly bean blues
- 9. (III) I'm gonna have a jelly bean blues
- 10. (I) I'm gonna have a jelly bean blues
- 11. (II) I'm gonna have a jelly bean blues
- 12. (III) I'm gonna have a jelly bean blues
- 13. (I) I'm gonna have a jelly bean blues
- 14. (II) I'm gonna have a jelly bean blues
- 15. (III) I'm gonna have a jelly bean blues
- 16. (I) I'm gonna have a jelly bean blues
- 17. (II) I'm gonna have a jelly bean blues
- 18. (III) I'm gonna have a jelly bean blues
- 19. (I) I'm gonna have a jelly bean blues
- 20. (II) I'm gonna have a jelly bean blues
- 21. (III) I'm gonna have a jelly bean blues
- 22. (I) I'm gonna have a jelly bean blues
- 23. (II) I'm gonna have a jelly bean blues
- 24. (III) I'm gonna have a jelly bean blues
- 25. (I) I'm gonna have a jelly bean blues
- 26. (II) I'm gonna have a jelly bean blues
- 27. (III) I'm gonna have a jelly bean blues
- 28. (I) I'm gonna have a jelly bean blues
- 29. (II) I'm gonna have a jelly bean blues
- 30. (III) I'm gonna have a jelly bean blues

(JIMMY, WON'T YOU PLAY THE BLUES)

(ED METZ SE. - 1993)

Handwritten musical score for piano in 2/4 time, key of B-flat major. The score consists of eight staves of music with lyrics and chords written above the notes. The lyrics are in parentheses and correspond to the chords. The score includes measure numbers (1, 5, 9, 13, 17, 21, 25, 29) and a final instruction "LAST".

1 (B-flat) (D7/A) (D7/GM) (B-flat/F) (B-flat7)
5 (E-flat) (E7) (B-flat/F) (E-flat7) (D7/GM) (C7) (F) (F7/A)
9 (B-flat) (D7/A) (D7/GM) (B-flat/F) (B-flat7)
13 (E-flat) (E7) (B-flat/F) (E-flat7) (D7/GM) (C7) (F7) (B-flat) (B-flat7)
17 (E-flat) (E7) (B-flat/F) (B7) (F7/C) (F7) (B-flat) (B-flat/F)
21 (E-flat) (E7) (B-flat/F) (G7) (C7) (F7)
25 (B-flat) (D7/A) (D7/GM) (B-flat/F) (B-flat7)
29 (E-flat) (E7) (B-flat/F) (E-flat7) (D7/GM) (C7) (F7) (B-flat)
LAST (C7) (F7) (C7) (F7) (C7) (F7) (B-flat)

(JOE AVERY'S PIECE)

(TRADITIONAL)

The musical score consists of two staves of handwritten notation on five-line staff paper. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The bottom staff begins with a bass clef and a key signature of one flat. The music is divided into sections by vertical dashed lines. The first section, labeled '(A)', contains four measures of lyrics: 'g b', 'g b', 'g b', and 'g b7'. The second section, labeled '(B)', contains four measures of lyrics: 'e b', 'e b', 'g b', and 'g b'. The third section, labeled '(ENDING)', contains four measures of lyrics: 'g b', 'g b', 'g b', and 'g b'. Chords are indicated above the staff: 'C' at the start of section (A), 'F7' at the start of section (B), and 'G7' at the start of the ending. Measure numbers 1, 5, 15, 19, 25, and 29 are written on the left side of the staves.

(JUST A LITTLE WHILE TO STAY HERE)

(EUGENE MONROE BARTLETT - 1885)

(VERSE) Eb Eb Ab Eb

5 Eb Eb F7 Bb7

10 Eb Ab Eb Eb

15 (CHORUS) Eb Eb Ab Eb Eb

20 Eb Bb Eb Eb7

25 Ab Ab Abm Eb C7

30 F7 F7 Ab Bb7 Gb7

35 Eb Eb Eb Eb Eb

40 Eb Bb Eb Eb7

45 Ab Ab Abm Eb C7

50 F7 Bb7 Eb Eb

55 45

This is a handwritten musical score for the song '(Just a Little While to Stay Here)'. The score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The vocal line is on the top staff, with lyrics written above the notes. Chords are indicated by Roman numerals (F7, Bb7, Ab, Gb7, C7) and single letters (Eb, Bb, Ab, Eb). The score includes sections for 'VERSE' and '(CHORUS)'. Measure numbers are placed at the beginning of each staff. The handwriting is in black ink on white paper.

(KANSAS CITY KITTY)

START ON CHORUS WITH CLARINET - THEN TROMBONE VERSE

(WALTER DONALDSON & EDGAR LESLIE - 1920)

(VERSE)

Handwritten musical score for "Kansas City Kitty". The score consists of two staves of music. The top staff is for a vocal part, and the bottom staff is for a piano or accompaniment. The vocal part starts with a verse section, followed by a chorus section. The piano part provides harmonic support throughout. Chords are indicated above the notes, and lyrics are written below the notes.

VERSE:

- Line 1: F, F, C7, Gm, C7, F
- Line 2: F, F, C7, Gm, C7, F
- Line 3: A7, Dm, A7, Dm
- Line 4: G7, C, C[#], G7, C7
- Line 5: (Chorus) F, B^b7, F, B^b7
- Line 6: F, G7, C7, F, C7
- Line 7: F, B^b7, F, B^b7
- Line 8: F, G7, C7, F, F[#], C7
- Line 9: F, G7, C7, F, F[#], C7
- Line 10: A7, A7, D7, D7
- Line 11: G7, G7, C7, C7
- Line 12: F, B^b7, F, B^b7
- Line 13: F, G7, C7, F, C7
- Line 14: F, G7, C7, F, F[#], C7

CHORUS:

- Line 15: F, G7, C7, F, C7
- Line 16: F, G7, C7, F, C7
- Line 17: F, G7, C7, F, C7
- Line 18: F, G7, C7, F, C7
- Line 19: F, G7, C7, F, C7
- Line 20: F, G7, C7, F, C7
- Line 21: F, G7, C7, F, C7
- Line 22: F, G7, C7, F, C7
- Line 23: F, G7, C7, F, C7
- Line 24: F, G7, C7, F, C7
- Line 25: F, G7, C7, F, C7
- Line 26: F, G7, C7, F, C7
- Line 27: F, G7, C7, F, C7
- Line 28: F, G7, C7, F, C7
- Line 29: F, G7, C7, F, C7
- Line 30: F, G7, C7, F, C7
- Line 31: F, G7, C7, F, C7
- Line 32: F, G7, C7, F, C7
- Line 33: F, G7, C7, F, C7
- Line 34: F, G7, C7, F, C7
- Line 35: F, G7, C7, F, C7
- Line 36: F, G7, C7, F, C7
- Line 37: F, G7, C7, F, C7
- Line 38: F, G7, C7, F, C7
- Line 39: F, G7, C7, F, C7
- Line 40: F, G7, C7, F, C7
- Line 41: F, G7, C7, F, C7
- Line 42: F, G7, C7, F, C7
- Line 43: F, G7, C7, F, C7
- Line 44: F, G7, C7, F, C7
- Line 45: F, G7, C7, F, C7

(KANSAS CITY MAN BLUES)

(CLARENCE JOHNSON & CLARENCE WILLIAMS - 1923)

(VERSE)

(VOLTESE)

E^b A^b E^b E^b

A^b A^b7 $E^b\circ$ B^b7 E^b BREAK B^b7 C°

B^b7 B^b7 E^b E^b

(Chorus)

A handwritten musical score for piano, consisting of three staves of music. The top staff starts with a measure labeled 'E♭' followed by 'A♭'. The middle staff starts with a measure labeled 'A♭' followed by 'E♭'. The bottom staff starts with a measure labeled 'B♭7' followed by another 'B♭7' and then 'E♭'. The score includes measure numbers 15, 17, and 11.

(KING CHANTICLEER)

(NAT D. AYER & A. SEYMOUR BROWN - 1910)

(INTRO)

CM FM CM FM CM G7 CM D G7

(A) CM Eb+ Eb Eb0 FM CM D7 G7 G7 G+ G7

CM D G7 CM Eb+ Eb Eb0 FM CM D7 G7

G7 G+ G7 CM CM (B) G G D0 D7

D7 G G D0 D7 D7 G G

D0 D7 D7 D7 D0 D7 D7 G7

(C) CM Eb+ Eb Eb0 FM CM D7 G7 G7 G+ G7

CM CM FM TROMBONE FM FM FM

CM CM CM CM FM FM

FM FM D7 G7 Bb7 Bb7

(KING CHANTICLEER - 2)

65 **E_b** E_b F7 F7 G_{b7} G_{b7}

69 E_b E_b E_b E_b G_M G_M

73 F7 F7 G_b G_b E_b E_b

77 F7 F7 G_{b7} G_{b7} E_b E_b E_b

81 E_b A_b A_b F7 G_{b7} E_b E_b (FINE)

85 (E) E_{b7} E_{b7} E_{b7} E_{b7} A_b A_b

89 F7 F7 G_{bM} E_{b7} A_b A_b

93 G_{b7} G_{b7} E_{b7} E_{b7} E_{b7} E_{b7}

97 E_{b7} E_{b7} A_b A_b F7 F7

101 G_{bM} E_{b7} A_b A_b G_{b7} E_{b7}

105 A_b A_b (F) C_M F_M C_M C⁰ C_M F_{M7} G₇

109 C_M F_M C_M C⁰ C_M F_{M7} G₇ G_{b7}

113 (D.S. AL FINE)

(LADY LOVE)

(JIMMY BLYTHE - 1928)

(INTRO) 8b

8b

E♭

8b

F7

8b

8b

5

8b

C7

F7

8b

8b

9

(VERSE) 8b TROMBONE

8b

8b

E♭

8b

8b

F7

8b

15

8b

A⁹

A⁹

D⁹

17

C7

C7

F7

F7

21

(LADY LOVE - 2)

(CHORUS)



(LAZY BLUES)

(SIDNEY BECHET & CLARENCE WILLIAMS - REC. 1977)

Handwritten musical score for "Lazy Blues" in 12-bar blues form. The score consists of six staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are written below the staff.

Measure 1: A staff with a treble clef and a key signature of one flat. Chords: A^b, C⁷, D^{b7}, G^{b7}.

Measure 2: Chords: E^{b7}, A^b, C^{7/G}, F^M, G^{7/D}, G, C^M, E^{b7}.

Measure 3: Chords: A^b, C⁷, F⁷, A⁰, G^{bM}.

Measure 4: Chords: D^b, D⁰, A^{b/E^b}, F⁷, G^{b7}, E^{b7}. A bracket groups the last four measures of this staff: A^b, F⁷, G^{b7}, E^{b7}.

Measure 5: Chords: A^b, F⁷, D^b, D⁰, A^{b/E^b}, F⁷, G^{b7}, E^{b7}. The word "LAST" is written above the first measure of this staff.

Measure 6: Chords: A^b, F⁷, D^b, D⁰, A^{b/E^b}, F⁷, G^{b7}, E^{b7}, A^b.

(LEANING ON THE GATE)

(TONY PRINGLE - 1988)

A handwritten musical score for a single instrument, likely a guitar or ukulele. The score consists of ten lines of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is in 12 measures, with measure numbers 1 through 12 written vertically on the left side of the staff.

The chords indicated in the music are:

- Measure 1: C
- Measure 2: C7
- Measure 3: F
- Measure 4: FM
- Measure 5: C
- Measure 6: G7
- Measure 7: C
- Measure 8: G7
- Measure 9: C
- Measure 10: A7
- Measure 11: Dm7
- Measure 12: C
- Measure 13: C7
- Measure 14: F
- Measure 15: FM
- Measure 16: C
- Measure 17: G7
- Measure 18: C
- Measure 19: E
- Measure 20: A7
- Measure 21: Dm7
- Measure 22: G7
- Measure 23: A7
- Measure 24: E
- Measure 25: C
- Measure 26: A7
- Measure 27: Dm7
- Measure 28: G7
- Measure 29: C
- Measure 30: G7
- Measure 31: C
- Measure 32: (G7)

(LET EVERY DAY BE MOTHERS DAY)

(C. WILLIAMS, T. HAMMOND & WILLIE "THE LION" SMITH - 1936)

(VERSE)

F C7 F⁰ F F7 B^b B^bM F F7

(MANDY, MAKE UP YOUR MIND)

ROUTINE: PIANO CHORUS - TROMBONE VERSE

(GRANT CLARK, ROY TURK, GEORGE MEYER & ARTHUR JOHNSON - 1924)

(VERSE)

The musical score consists of two staves. The top staff is for the piano, showing a continuous sequence of chords: G7, C7, F, F, C7, C7, F, D7, G7, C7, F, F, C7, G7, C7, C7, D7. The bottom staff is for the voice, with lyrics and corresponding chords: (Chorus) F B^b7 F B^b7 F F D7. The score is annotated with measure numbers (1, 5, 9, 13, 17, 21, 25, 29) and includes a key signature of one flat.

(MAD DOG)

(JOHNNY DODDS - 1926)

F F F A7

FIRST TIME AROUND PLAY 3X SECOND TIME AROUND PLAY 2X
CLARINET 1ST TIME-ADD TROMBONE-ADD CORNET

Dm Dm Dm Dm Dm Dm A7 A7

Dm Dm Dm Dm A7 A7 Dm A7 C7

17 FIRST TIME CORNET WITH AFTERBEATS

F D7 G7 C7 F

Dm A7 E7 C7

F7 Bb7 G7 C7 C7

D7 G7 C7 F F LAST A7

(D.S. AL FINE)

(MAN FROM THE SOUTH)

(RUBE BLOOM & HARRY WOODS - 1930)

(INTRO)

(INTRO) G^M G^M G^M G^M

G^M D⁷ G^M E^{b7} D⁷

(CHORUS) G^M G^M G^M G^M

G^M G^M G^M G^M D⁷

13 G⁷ G⁷ C^M G⁰ D⁷

17 G^M C^M G⁰ D⁷ G^M G^M D⁷ G^M G^M LAST

(VERSE) G^M D⁷ G^M C^M

21 G^M D⁷ G^M C^M G^M D⁷

25 G^M D⁷ G^M C^M

29 G^M D⁷ G^M C^M

(MAN FROM THE SOUTH - 2)

Handwritten musical score for 'Man from the South' section 2. The score consists of two staves of music. The top staff starts with a Gm chord, followed by a D7 chord, then a Gm, Cm, Gm, and D7. The bottom staff starts with a Gm, followed by A7, Gm, A7, Eb7, and D7, leading to the chorus.

46

Gm D7 Gm Cm Gm D7

A7 Gm A7 Eb7 D7 TO CHORUS

(PATTER)

PLAY WHENEVER YOU WANT

Handwritten musical score for the patter section. It includes four staves of music. The first staff shows E♭ chords. The second staff shows F7 chords. The third staff shows D7, D7, G, C, and G chords. The fourth staff shows A7, Eb7, D7, and D7 chords, leading to the chorus. The fifth staff shows Gm chords, ending with a Gm chord. The sixth staff shows Gm chords. The seventh staff shows Gm chords.

47

E♭ E♭ E♭ E♭

F7 F7 F7 F7

D7 D7 G C G

A7 Eb7 D7 D7 TO CHORUS

55

Gm (ENDING) Gm Gm Gm

63

Gm Gm Gm Gm Gm

67

(MANDY, MAKE UP YOUR MIND)

ROUTINE: PIANO CHORUS - TROMBONE VERSE

(GRANT CLARK, ROY TURK, GEORGE MEYER & ARTHUR JOHNSON - 1924)

(VERSE)

This is a handwritten musical score for the song '(Mandy, Make Up Your Mind)'. The score consists of ten staves of music. The first staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of one flat. It features a 'VERSE' section with chords G7, C7, F, and F. The subsequent staves are for a 'TROMBONE VERSE', with lyrics in parentheses. The lyrics are: 'I'm gonna make up my mind, I'm gonna make up my mind, I'm gonna make up my mind, I'm gonna make up my mind'. The score continues with chords C7, C7, F, D7, G7, C7, C7, F, B7, F, B7, F, D7, G7, G7, G7, C, C°, C7, C°, C7, C7, F, F°, G°, C7. The score is dated '1924' at the bottom.

(MANDY MAKE UP YOUR MIND - 2)

A handwritten musical score consisting of five staves of music. The music is in common time and uses a key signature of one flat. The first staff starts with a F note followed by a G^b7 chord. The second staff begins with a G7 chord. The third staff starts with a G^b chord. The fourth staff begins with an A^m chord. The fifth staff begins with a D⁹ chord. The sixth staff begins with a D7 chord. The seventh staff begins with a G7 chord. The eighth staff begins with a C7 chord. The ninth staff begins with an F note. The tenth staff begins with an F note. The eleventh staff begins with a C7 chord. The twelfth staff begins with an F note labeled "LAST". The thirteenth staff begins with an F note.

MARTINIQUE

(WILBER DEPARIS - 1954)

(INTRO) G_bM G_bM G_bM G_bM

C_7 F_7 B_\flat (BREAK)

(A) F_7 F_7 B_\flat B_\flat (BREAK)

F_7 F_7 B_\flat B_\flat (BREAK)

F_7 F_7 B_\flat B_\flat (BREAK)

F_7 F_7 B_\flat B_7

E_\flat E_\flat E_\flat E_\flat

C_7 C_7 F_7 G_\flat^0 F_7 (BREAK)

F_7 F_7 B_\flat B_\flat (BREAK)

F_7 F_7 B_\flat B_\flat

(B) G_bM G_bM G_bM G_bM

(MARTINIQUE - 2)

8bM C7 F7 8b BREAK.....

-16 BARS-

45 F7 F7 8b 8b

50 F7 F7 8b 8b

54 F7 F7 8b 8b

58 F7 F7 8b7 8b7

62 Eb Eb Eb Eb

66 C7 C7 F7 Gb⁰ F7 Gb⁰

70 F7 F7 8b 8b

74 F7 F7 8b 1 THROUGH SOLOS 8b 0.5 AFTER SOLOS 8b AFTER SOLOS 8b

78

(ENDING)

8bM 8bM 8bM 8bM C7 F7 8b 8b

84

(MARYLAND MY MARYLAND)

(ADAPTED BY JAMES RANDELL - 1861)

(INTRO) F F F C7 F G7

(A) C7 C7 F F C7 C7

F F G7 C7 C7 F F

BM E7 AM¹ DM G7 AM² DM GM C7

(B) TROMBONE/CLARINET
F C7 F AM D7 GM C7 C7

F C7 F F7 B♭ B♭M

F G7 C7 F¹ F GM C7 F² F

(C) f (BUGLE CALL)
41

49

(MARYLAND MY MARYLAND - 2)

A handwritten musical score consisting of eight staves of music. The music is in common time and uses a bass clef. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. Chords are indicated by letters above the notes: D, F, C7, G7, and DM. Measure numbers 57 through 85 are written vertically on the left side of each staff. The score concludes with a double bar line and repeat dots at measure 85.

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

D

F

C7

F

F

C7

F

C7

F

F

C7

F

C7

F

C7

F

F

C7

F

F

C7

F

C7

F

C7

F

DM

(D7)

G7

C7

C7

F

F

C7

(MAUI BREEZES)

(FRANK MESSICH & BILL RICHARDS - 1995)

(VERSE) 8b CM7 Bb/D F7 8b CM7 Bb/D F7

1 Eb D7 Gm C7 F7

5 8b CM7 Bb/D F7 Eb D7 Gm

9 Eb E° Bb G7 C7 F F7 C7/G F7/A

13 (Chorus) 8b CM7 D° Bb/D Eb F#° Gm 8b7

17 Eb E° Bb G7 C7 F7

21 8b CM7 D° Bb/D Eb F#° Gm 8b7

25 Eb E° Bb G7 C7 F7 8b 8b7

29 Eb EbM 8b 8b

33 C7 C7 F7 F7 C7/G F7/A

37 8b CM7 D° Bb/D Eb F#° Gm 8b7

41 Eb E° Bb G7 C7 F7 [8b] F7 [8b] LAST

45

This handwritten musical score consists of two staves of music. The top staff begins with a section labeled '(VERSE)' followed by a series of chords: 8b, CM7, Bb/D, F7, 8b, CM7, Bb/D, F7. The lyrics for this section are: 'Eb D7 Gm C7 F7'. The bottom staff continues with the same chord progression: 8b, CM7, Bb/D, F7, Eb, D7, Gm. The lyrics for this section are: 'Eb E° Bb G7 C7 F F7 C7/G F7/A'. A section labeled '(Chorus)' follows, with the same chord progression: 8b, CM7, D°, Bb/D, Eb, F#°, Gm, 8b7. The lyrics for the chorus are: 'Eb E° Bb G7 C7 F7'. This pattern repeats three more times, each time ending with a different section of lyrics: 'Eb EbM 8b 8b', 'C7 C7 F7 F7 C7/G F7/A', 'Eb F#° Gm 8b7', and finally 'Eb E° Bb G7 C7 F7 [8b] F7 [8b] LAST'. The score is written on five-line staves with various note heads and rests.

(MEGAN'S MOAN)

TROMBONE/CLARINET FIRST TIME

(FRANK MESICH - 2000)

A handwritten musical score for Trombone/Clarinet, designated for the first time. The score consists of 12 staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. Various chords are labeled above the staves, including CM, D^b9, G7, C^bM, G7, E7, E7, A^bM, A^bM, D7, D7, G7, G7, G+, CM, D^b9, CM, G7, CM, CM (G7). Measure numbers 1 through 19 are indicated on the left side of the staves.

(MECCA FLAT BLUES)

(JAMES BLYTHE, STEVE GRAHAM & ALEXANDER ROBINSON - 1924)

Handwritten musical score for "Mecca Flat Blues". The score consists of three staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and lyrics are written below the staff.

The first staff starts with a C major chord (G, B, D). The second staff starts with an F major chord (B, D, G). The third staff starts with a G7 chord (D, G, B, E).

Lyrics are present in the first two staves:

- Measure 1: C
- Measure 2: F
- Measure 3: C
- Measure 4: C7
- Measure 5: F
- Measure 6: F
- Measure 7: C
- Measure 8: C
- Measure 9: G7
- Measure 10: F7
- Measure 11: C
- Measure 12: C G7

A section labeled "LAST TIME" begins at measure 13:

- Measure 13: C
- Measure 14: F
- Measure 15: C
- Measure 16: C
- Measure 17: F
- Measure 18: F
- Measure 19: C
- Measure 20: C
- Measure 21: G7
- Measure 22: F7
- Measure 23: C
- Measure 24: F
- Measure 25: C

(MELANCHOLY)

(WALTER MELROSE & MARTY BLOOM - 1927)

(VERSE)

TUBA LEAD

Handwritten musical score for "Melancholy" featuring two staves of music with lyrics and chords. The score includes lyrics in parentheses above the notes and handwritten chords below the staff.

Staff 1 (Tuba Lead):

- Measure 1: Dm, Bb7
- Measure 2: A7, Bb7
- Measure 3: Dm, Bb7, A7
- Measure 4: Dm, Bb7
- Measure 5: A7, C7
- Measure 6: Bb7, A7
- Measure 7: C7
- Measure 8: F7, F7
- Measure 9: Bb7
- Measure 10: Bb7, F
- Measure 11: F, Bb, F, A7
- Measure 12: Dm, C7
- Measure 13: F, Bb, F, A7
- Measure 14: Dm, C7
- Measure 15: G7, G7
- Measure 16: G7, G7
- Measure 17: F7, F7
- Measure 18: Bb
- Measure 19: Bb, Bb
- Measure 20: F, D7, D7
- Measure 21: G7, G7, C7
- Measure 22: D7, D7
- Measure 23: G7, G7, C7
- Measure 24: F7, F7
- Measure 25: Bb7
- Measure 26: Bb7, F
- Measure 27: F, Bb, F, A7
- Measure 28: Dm, C7
- Measure 29: F, Bb, F, A7
- Measure 30: Dm, C7
- Measure 31: G7, G7
- Measure 32: G7, G7
- Measure 33: F7, F7
- Measure 34: Bb
- Measure 35: Bb, Bb
- Measure 36: F, D7, D7
- Measure 37: G7, G7, C7
- Measure 38: D7, D7
- Measure 39: G7, G7, C7
- Measure 40: F7, F7
- Measure 41: Bb7
- Measure 42: Bb7, F
- Measure 43: F, Bb, F, A7
- Measure 44: Dm, C7
- Measure 45: F, (C7)

(MESSING AROUND) (IN C)

(VERSE) TROMBONE LEAD

JOHNNY ST. CYR & CHARLES COOK - 1926

1 C F7 C G+ C C C C
G7 G7 G7 G7

2 C F7 C G+ C C C C
B7 B7 E B7/B^b G7/D G7

3 (CHORUS) C C F7 F7
C Ab7 D D

4 A7 A7 D7 D7

5 D7 D7 FM G7

6 C C F7 F7
C C7 F6 F6

7 F FM C A7

8 D7 D7 G7 C

(MESSING AROUND) (IN E FLAT)

(INTRO)

(CHORUS)

5 F7 8b7 Eb (BREAK) 8b7

15 Eb C7 C7

17 Gm Eb7 Eb7 D7

21 Gm Eb7 Eb7 D7 8b7

25 Eb C7 C7

29 F7 8b7 Eb Eb TO VERSE

33 Eb SOLOS THEN TO RIFF Eb

(GO TO RIFF CHORUS LAST TIME)

(MESSING AROUND IN E-FLAT - 2)

(VERSE) Eb

Ab7

Eb

Ab7

G7

Cm

F7

Bb7

Eb

Ab7

Eb

Ab7

Eb7

Ab

F7

Bb7 (BACK TO CHORUS)

51

(RIFF CHORUS)

Eb

Eb

C7

C7

55

F7

Bb7

Eb

Bb7

59

Eb

C7

C7

63

F7

Bb7

Eb

Eb

67

Gm

Eb7

Eb7

D7

71

Gm

Eb7

Eb7

D7

Bb7

75

Eb

Eb

C7

C7

79

F7

Bb7

Eb

Eb

{FINE}

83

(MICHIGANDER BLUES)

FRONT LINE ONLY

(JELLY ROLL MORTON - 1929)

The musical score for "Michiganander Blues" is handwritten on ten staves. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The score includes lyrics and chords (e.g., Dm, Am, Gm, A7) written above the notes.

INTRO: FRONT LINE ONLY (Dm, Dm, A7, A7, TUTTI)

VERSE: Dm LATIN (Dm, Dm, Gm, Gm, Dm)

CHORUS: (A7, Dm, A7, Dm, Dm, Gm, A7, A7)

CHORDS: (Dm, Dm, Dm, Dm, Gm, A7, Dm, Dm, Dm, Gm, C7, C7, F, F, D7, D7, Gm, A7, Dm, Dm, Dm, Dm, Gm, A7, Dm, Dm, A7, Dm, LAST, EIT.)

NOTES: The score includes various note heads (circles, squares, triangles) and rests. Measure numbers (1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50) are indicated along the left margin.

(MISS CELIE'S BLUES)

(INTRO)

(LIONEL RICHIE & ROO TEMPLETON - 1985)

Handwritten musical score for "Miss Celie's Blues". The score is in common time and consists of 12 staves of music for a single instrument, likely a guitar or bass. The music includes lyrics and chords labeled above the staff.

Chords and Labels:

- Staff 1: C, B7, Gm6/Bb, A7, D9, G7, C, C#°, G7
- Staff 2: C, B7, Gm6/Bb, A7, D7, Ab7, G7
- Staff 3: (CHORUS) C, B7, Gm6/Bb, A7
- Staff 4: D7, G7, C, C#°, G7, BREAK.....
- Staff 5: C, B7, Gm6/Bb, A7
- Staff 6: C, B7, G7, C, E7
- Staff 7: Am, E7/B, Am/C, E7/B, Am, F7, Am, E7
- Staff 8: Am, E7/B, Am/C, A7/C#, D7, Ab7, G7, BREAK.....
- Staff 9: C, B7, Gm6/Bb, A7
- Staff 10: D7, Ab7, G7, C, E7, A7
- Staff 11: D7, Ab7, G7, C, C7, C°, FM, C
- Staff 12: (End of score)

Measure Numbers:

- 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41.

(MOBILE BLUES)

(FRED ROSE & ALBERT SHOUT - 1923)

(VERSE) Eb Eb Eb Eb7

Ab7 Ab7 Eb Eb7 Eo

8b7 8b7 Eb Ab Eb 8b7

(CHORUS) Eb 8b7 87 Cm7 C7

F9 8b7 Eb 8b7

Eb 8b7 87 Cm7 C7

F9 8b7 Eb Ab Eb Eb7

Ab Ab Eb Eb

Ab Ab Eb 8b7

Eb 8b7 87 Cm7 C7

F9 8b7 Eb Eb (8b7)

(MODERNISTIC)

(JAMES P. JOHNSON - 1930)

(INTRO) Eb7 Eb7 Eb7 Eb7

(8) (A) Eb7 Ab7 Eb B7 EbBREAK.....

Eb7 Ab7 B7/Eb B7/Eb B7

Eb7 Ab7 Eb B7/Eb

D0 F0 F0 A0 Eb B7 Eb

(8) Eb D Eb C B Bb A Bb Eb B7 Eb

Eb D Eb C B Bb A Bb Bb Bb Bb Bb

Eb Eb Ab A0

Eb D Bb C B Bb A Bb Eb B7 Eb Eb D.S AL CODA

(+) Eb Eb Ab7 Ab7 Eb7

(C) A0 SOLOS ON THIS STRAIN Eb7 Ab7 Eb7

(MODERNISTIC - 2)

Handwritten musical score for a solo instrument, likely a guitar or bass, in 4/4 time. The score consists of ten staves of music, each starting with a clef (G, F, or C) and a key signature of one flat (F# or Bb). Chords indicated include Ab, F, Bb7, Eb7, and D7. The score includes several performance markings such as 'BONE WITH AFTERBEATS' at measure 54 and '(E) Ab RIFF THEN OUT CHORUS' at measure 68. Measures 54 through 67 are enclosed in a bracket. Measures 74 through 87 are also enclosed in a bracket.

Ab F Bb7 Eb7

Ab D7 Ab D7

Ab F7 Bb7 Eb7 Ab

(D) Ab BONE WITH AFTERBEATS D7 Ab D7

Ab F Bb7 Eb7

Ab D7 Ab D7

Ab F7 Bb7 Eb7 Ab Eb7

(E) Ab RIFF THEN OUT CHORUS D7 Ab D7

Ab F Bb7 Eb7

Ab D7 Ab D7

Ab F7 Bb7 Eb7 Ab

(MOONLIGHT ON THE BAYOU)

A handwritten musical score for "Moonlight on the Bayou". The score consists of eight staves of music, each with lyrics. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The lyrics are written below the notes. Measure numbers are indicated on the left side of the staves.

1 C7 Bb A7 Bb Bb
2 C7 C7 C7 C7
3 Ebb F7 D7 Gm
4 C7 C7 Gb7 F7
5 Bb A7 Bb Bb Bb
6 C7 C7 C7 C7
7 Ebb Ebm Bb D7 Gm
8 Cm7 F7 Bb Bb (F7)
9

(MOTEL SIX THEME)

("WE'LL LEAVE THE LIGHT ON FOR YA")

Handwritten musical score for "Motel Six Theme" (also known as "We'll Leave the Light On for Ya"). The score consists of two staves of music, each with lyrics and chords indicated above the notes.

The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are:

F
Bb
F
F

The second staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are:

Bb
Bb
F A7 D7

Chords indicated above the notes are:

G7 G7 D7 C7 C7

The score continues with the following sections:

15: F Bb F F

17: Bb Bb F F

21: Bb Bb F A7 D7

25: G7 C7 F F

D.S. LAST TIME

(MOTEL SIX THEME - 2)

Handwritten musical score for "MOTEL SIX THEME - 2". The score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The first staff begins with a measure of F# (indicated by a circled 'F#') followed by two measures of D7. The second staff begins with a measure of C7 followed by a measure of F. The third staff begins with a measure of A7 followed by a measure of Dm. The fourth staff begins with a measure of G7 followed by a measure of G7. Measures 45 through 57 show a repeating pattern of Bb, F, and F. Measure 58 introduces a new section with Gb, Gbm, F, A7, and D7. The score concludes with a final section starting at measure 61, labeled "D.S. LAST TIME", which includes G7, C7, F, and F.

8
53

D7 D7 Gm7 D7 Gm7

C7 C7 F F

A7 A7 Dm A7 Dm

G7 G7 D7 C7 C7

45 F Bb F F

49 Bb Bb F F

55 Bb Gbm F A7 D7

57 G7 C7 F F D.S. LAST TIME

61

(MOVIN')

(FRANK MESICH & BILL RICHARDS - 2004)

ENDING IS FIRST 16 BARS WITH TUBA/BONE -- BAND TOINS ON THE LAST BEAT

(CHORUS) F Dm7 G7 G7

Gm7 C7 F F#9 G7 C7+ G7

F Dm7 G7 G7

Gm7 C7 F F D7

G7 G7 C7 C9 C7 C7+ G7

F Dm7 G7 G7

Gm7 C7 F F

(VERSE) F Dm7 Gm7 C7 F

F Dm7 G7 C7

F Dm7 G7 F9

F D7 Gm7 C7 F F C7+ (D.C.)

The musical score consists of two staves of handwritten music. The top staff is for a voice or instrument with lyrics: "(CHORUS) F Dm7 G7 G7", "Gm7 C7 F F#9 G7 C7+ G7", "F Dm7 G7 G7", "Gm7 C7 F F D7", "G7 G7 C7 C9 C7 C7+ G7", "F Dm7 G7 G7", "Gm7 C7 F F", "(VERSE) F Dm7 Gm7 C7 F", "F Dm7 G7 C7", "F Dm7 G7 F9", "F D7 Gm7 C7 F F C7+ (D.C.)". The bottom staff is for another instrument, likely tuba/bone, with lyrics: "Gm7 C7 F F#9 G7 C7+ G7", "F Dm7 G7 G7", "Gm7 C7 F F", "G7 G7 C7 C9 C7 C7+ G7", "F Dm7 G7 G7", "Gm7 C7 F F", "G7 G7 C7 F F", "G7 G7 F F#9 G7 C7+ G7", "F D7 Gm7 C7 F F C7+ (D.C.)". Measure numbers 45 through 52 are indicated on the left side of the staves.

(MY CANARY HAS CIRCLES UNDER HIS EYES)

(JACK GOLDEN, TED KOHLER & EDWARD POLA - 1931)

(VERSE) Eb Eb⁰ Fm Bb⁷ Eb Bb⁷

1 Eb C7 F7 F7 Bb⁷ Bb⁷

(Chorus) Eb Bb⁺ Eb Bb⁺ Eb Bb⁺ C7 Fm

17 F7 Bb⁷ Eb Bb⁷ Eb Bb⁺ Eb Bb⁺ Eb Bb⁺

22 C7 Fm F7 Bb⁷ Eb Eb D7

28 G D7 G C7 C7

35 F C7 F Bb⁷ Bb⁷

57 Eb Bb⁺ Eb Bb⁺ Eb Bb⁺ C7

41 Fm F7 Bb⁷ Eb Eb (Bb⁷)

45

This handwritten musical score consists of 12 staves of music. The first staff is labeled '(VERSE)' and contains chords Eb, Eb⁰, Fm, Bb⁷, Eb, and Bb⁷. The second staff continues with Eb, C7, and F7. The third staff is labeled '(Chorus)' and contains a repeating pattern of Eb, Bb⁺, Eb, Bb⁺, Eb, Bb⁺, C7, and Fm. Subsequent staves show variations of this pattern, including F7, Bb⁷, Eb, Bb⁷, Eb, Bb⁺, Eb, Bb⁺, Eb, Bb⁺, C7, D7, G, D7, G, C7, C7, F, C7, F, Bb⁷, Bb⁷, Eb, Bb⁺, Eb, Bb⁺, Eb, Bb⁺, C7, Fm, F7, Bb⁷, Eb, Eb, and (Bb⁷). The score is written on five-line staves with various rests and note heads. Measure numbers 1 through 45 are indicated on the left side of the staves.

(MY GAL SAL)

(PAUL DRESSER - 1905)

(VERSE)

1 8b Gm 8b Gm 8b 8b⁰ 8b 8b Gm 8b Gm C7 F7

5 8b Gm 8b Gm 8b 8b⁰ 8b Dm D^b+ F/C F/A C7 C⁰ F7

9 F7 8b 8b⁰ 8b F7 8b 8b⁰ 8b

13 8b D7/A Gm D7 E^b E⁰ 8b Gm7 C7 F7

(CHORUS) 17 8b E^b E^bm 8b 8b F7

21 8b E^b E^bm 8b 8b F7

25 D7 D7 Gm Gm

29 C7 C7 F7 F7

33 D7 D7 Gm B7

37 E^b 8b⁰ 8b D7 G7 Cm

41 C9 F7 8b 8b

45

This handwritten musical score consists of ten staves of music. The first staff is labeled '(VERSE)' and contains lyrics and chords: 8b, Gm, 8b, Gm, 8b, 8b⁰, 8b, 8b, Gm, 8b, Gm, C7, F7. The second staff continues with 8b, Gm, 8b, Gm, 8b, 8b⁰, 8b, Dm, D^b+, F/C, F/A, C7, C⁰, F7. The third staff begins with F7, followed by 8b, 8b⁰, 8b, F7, and 8b, 8b⁰, 8b. The fourth staff has lyrics: 8b, D7/A, Gm, D7, E^b, E⁰, 8b, Gm7, C7, F7. The fifth staff is labeled '(CHORUS)' and starts with 8b, followed by E^b, E^bm, 8b, 8b, F7. This pattern repeats for the next four staves, ending with a final staff at measure 45.

(MY HEART)

(LIL HARDIN - 1925)

(INTRO)

8b B^b7/A C7 F7

8b B^b7/A G7 B^b7/A B^b

D7 E^b G7 C7 F7 F^b F7

B^b B^b7/A B^b C7 C^b C7 F7

F7 B^b B^b7/A B^b B^b7/A

B^b D7 E^b G7 C7 C7

B^b7/A B^b G7 C7 F7

8b F+ TO VERSE B^b 2. etc B^b

(Verse)

B^b B^b B^b B^b7/A B^b

E^b B^b G7 C7 F7

(D.S. AL FINE)

(MY LOVING IMOGENE)

(DICK OXTOT - 1971)

A handwritten musical score for a single instrument, likely a guitar or bass, featuring a single staff with lyrics. The music is in 4/4 time, with a key signature of one flat. The score consists of ten lines of music, each ending with a vertical bar line. Chords are indicated above the staff at various points. The lyrics are written below the staff.

1 8b
C7 F7 G7 G7

5 8b 8b G7 G7

9 C7 F7 8b 8b

13 D Gm D Gm

17 C F C7 F F7

21 8b 8b G7 G7

25 C7 F7 8b 8b (F7)

(MY MEMPHIS BABY)

(HARRY GOODWIN & MARVIN KIMBALL - 1960)

(VERSE) Eb Eb A^b A^b

8b7 8b7 8b+ Eb Eb

Eb Eb A^b A^b

8b7 8b7 Eb Eb

(CHORUS) Eb A^b Eb Eb A^b Eb

Eb 8b7 Eb 8b7 8b7

8b7 8b7 8b7 8b7

8b7 8b7 8b+ Eb Eb

Eb Eb A^b A^b

Eb Eb A^b A^b

Eb Eb A^b A^b

F# F#-5 8b7 Eb C⁰ Eb C⁷

F# F#-5 8b7 Eb Eb Eb

(NEW ORLEANS)

(HOAGY CARMICHAEL - 1932)

(CHORUS) G_M A₇ D₇ G₇ C₇ F₇ B_b D₇

G_M A₇ D₇ G₇ C₇ F₇ B_b E_b B_b

D₇ E_b D₇ G_M A₇ D₇

G_M A₇ D₇ G₇ C₇ F₇ B_b D₇ B_b FINE

(VERSE) G_M D₇ G_M D₇ F₇

B_b F₇ G_M E_b F₇ B_b D₇

G_M D₇ G_M D₇ F₇

B_b F₇ G_M E_b F₇ B_b D₇

(D.C. AL FINE)

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a 'CHORUS' section followed by a 'VERSE' section. The lyrics are written above the notes, corresponding to the chords indicated below them. The bottom staff continues the 'VERSE' section, also with lyrics and chords. The score concludes with a repeat sign and the instruction '(D.C. AL FINE)'.

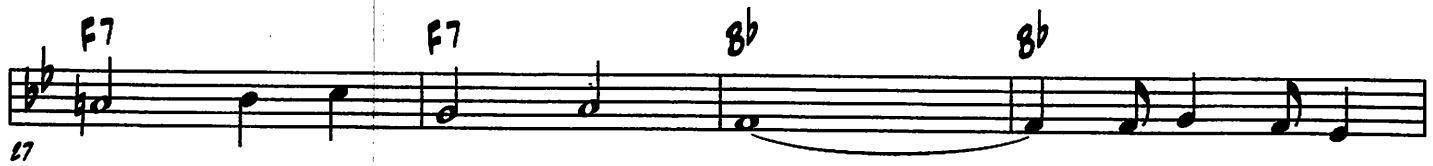
(NEW ORLEANS SHUFFLE)

(BILL WHITMORE - 1925)

(VAMP)



(A) TROMBONE - ADD CLARINET 2ND TIME



(NINETEEN NINETEEN MARCH)

(UNKNOWN - 1919)

Handwritten musical score for "Nineteen Nineteen March". The score consists of six staves of music, each with a key signature of one flat (F major) and a time signature of common time (indicated by a "C").

Staff 1: Treble clef. Measures 1-2: C7. Measures 3-4: F. Measures 5-6: C7.

Staff 2: Bass clef. Measures 1-2: F. Measures 3-4: F. Measures 5-6: C7.

Staff 3: Bass clef. Measures 1-2: C7. Measures 3-4: C7. Measures 5-6: G7.

Staff 4: Bass clef. Measures 1-2: F. Measures 3-4: F. Measures 5-6: C7.

Staff 5: Bass clef. Measures 1-2: C. Measures 3-4: C. Measures 5-6: G7. Measures 7-8: C7.

Staff 6: Bass clef. Measures 1-2: C. Measures 3-4: G. Measures 5-6: C. Measures 7-8: F. Measures 9-10: C7. Measures 11-12: F.

Performance Instructions:

- (A)** Measures 1-2: F. Measures 3-4: F. Measures 5-6: C7.
- (B)** Measures 1-2: C. Measures 3-4: G. Measures 5-6: C. Measures 7-8: F. Measures 9-10: C7. Measures 11-12: F.
- TUBA/BONE** Measures 1-2: C. Measures 3-4: G. Measures 5-6: C. Measures 7-8: F. Measures 9-10: C7. Measures 11-12: F.
- TUTTI** Measures 1-2: C7. Measures 3-4: C7. Measures 5-6: G7. Measures 7-8: C7.
- TUBA/BONE** Measures 1-2: C. Measures 3-4: G. Measures 5-6: C. Measures 7-8: F. Measures 9-10: C7. Measures 11-12: F.
- TUTTI** Measures 1-2: G. Measures 3-4: C7. Measures 5-6: F. Measures 7-8: C7. Measures 9-10: F7. Measures 11-12: F7.

Measure Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33.

(NEW ORLEANS SHUFFLE - 2)

Handwritten musical score for "New Orleans Shuffle - 2". The score consists of five staves of music, each with a key signature and time signature. The staves are separated by vertical bar lines. Chords are indicated above the staff, and specific notes or markings are shown below. The score includes the following chords and markings:

- Staff 1: C7, C7, F7, F7
- Staff 2: Gb, Gb, C7, C7
- Staff 3: F7, F7, D7, D7
- Staff 4: G7, G7, C7, C7
- Staff 5: EbM, F7, Gb, Gb, D.C. LAST TIME

The score is numbered 31 at the bottom left.

(NINETEEN NINETEEN MARCH - 2)

(T210)

The musical score is handwritten on five-line staves. It includes the following measures:

- Measure 38: Gb, CM, E⁰, Gb, Gb7
- Measure 39: Eb, Eb, Gb, Gb
- Measure 40: CM, F7, Gb, GM
- Measure 41: C7, C7, F7, F7
- Measure 42: Gb, CM, E⁰, Gb, Gb7
- Measure 43: Eb, Eb, Gb, Gb
- Measure 44: Eb, E⁰, Gb, G7
- Measure 45: C7, F7, Gb, F7
- Measure 46: Gb, LAST, Gb, F7, Gb

Chords are indicated above the staves, and measure numbers are placed below them.

(NOBODY KNOWS YOU)

WHEN YOU'RE DOWN AND OUT

(TINMIE COX - 1923)

(VERSE)

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "F A7 D7 Gm D7 Gm". The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "Bb E7 F D7 G7 C7". The score continues with four more lines of music, each starting with a new measure and ending with a repeat sign. The lyrics for these lines are: "F A7 D7 Gm D7 Gm", "Bb E7 F D7 G7 C7", "F A7 D7 Gm D7 Gm", and "F D7 G7 C7 F D7 G7 C7 F". The score is dated "1923" at the bottom right.

(OH MY BABE BLUES)

(MA RAINIE - 1927)

Handwritten musical score for 'Oh My Babe Blues'. The score consists of four staves of music. The first staff starts with a key signature of one sharp (F#) and a time signature of common time (C). The notes are F, Dm, G7, C7, F, Bb, F, C7. The second staff starts with F, Dm, G7, C7, F, F. The third staff starts with F, F, Bb7, F. The fourth staff starts with F, Dm, G7, C7, F, F7, Bb, Bbm, F, C7, followed by a bracket labeled 'LAST TIME TO CODA'.

Continuation of the handwritten musical score. The first staff starts with F, Dm, G7, C7, F, F. The second staff starts with F, F, Bb7, F. The third staff starts with F. The fourth staff starts with F, Dm, G7, C7, F, F7, Bb, Bbm, F, C7, followed by a bracket labeled 'LAST TIME TO CODA'.

Continuation of the handwritten musical score. The first staff starts with F, Dm, G7, C7, F, F7, Bb, Bbm, F, C7, followed by a bracket labeled 'LAST TIME TO CODA'. The second staff starts with F, F, Bb7, F. The third staff starts with F. The fourth staff starts with F, Dm, G7, C7, F, F.

Continuation of the handwritten musical score. The first staff starts with F, followed by a box containing a target symbol and the text 'RHYTHM OUT'. The second staff starts with F, F, Bb7, F. The third staff starts with F. The fourth staff starts with F, Dm, G7, C7, F, F.

Continuation of the handwritten musical score. The first staff starts with F, followed by a box containing a target symbol and the text 'TUTTI'. The second staff starts with F, Dm, G7, C7, F, F. The third staff starts with F. The fourth staff starts with F, followed by a bracket labeled 'BIT' with three small arrows pointing right.

(OH! PETER)

YOU'RE SO NICE

CORNET WITH AFTERBEATS

(HERB WIEDOFT, GENE ROSE & JESSE STAFFORD - 1929)

(VERSE)

8b F+ 8b 8b F+ 8b7

5 Eb Eb0 8b/F Ab7 G7 C7 F Cm/G F7/A

9 8b F+ 8b 8b F+ 8b7

15 Eb E0 8b/F Ab7 G7 C7 Gb7-5 F7

(CHORUS) 8b0 8b7 G7 C7 F7 8b6

17 8b/D 8b0/8b F7/C F7 F0 F7 8b

21 8b0 8b7 G7 C7 D7 Gm 8b7/F Eb E0

25 8b/F D7 G7 C7 F7 8b G7 C7 F7 8b

(OL' MISS)

(W.C. HANDY - 1916)

(VERSE) 8b7 8b7 Eb Eb

8b7 8b7 Eb Eb

8b7 8b7 Eb Ab

Eb Eb0 Eb0 8b7 8b7 Eb Eb

8b7 8b7 Eb Ab7 Eb F7 8b7

(CHORUS) Eb Eb7 Ab Abm Eb

F7 8b7 Eb E0 F7 8b7

Eb Eb7 Ab G7

Ab A0 Eb C7 F7 8b7 Eb

(OLD BONES)

(JOHN HADLEY - 1980)

Handwritten musical score for the song "(Old Bones)" by John Hadley (1980). The score consists of ten staves of music, each with a vocal line and a piano accompaniment. The vocal parts are labeled with names: (INTRO), C (VAMP), (A), (CHORUS), and F. The piano parts are labeled with chords: G7, C, C#7, FM, D7, G7, A7, G7, G7, and A7. The score includes lyrics and specific performance instructions like "b.o." (breath of air) and "d.". Measure numbers 1 through 33 are indicated at the beginning of each staff.

(INTRO)

C (VAMP)

(A)

(CHORUS)

F

Piano Chords:

- 1: G7, C
- 2: C, C
- 3: C, G7, C
- 4: C#7, G7
- 5: G7, G7
- 6: C, C
- 7: F, FM, C, A7
- 8: D7, D7, G7, G7
- 9: G7, G7
- 10: G7, C, G7
- 11: G7, G7
- 12: F, FM, C, A7

(OLD BONES - 2)

Handwritten musical score for "Old Bones - 2". The score consists of six staves of music, each with a vocal line and a harmonic progression indicated by Roman numerals (D7, G7, C, C#°, G7, A7) and other symbols like FM and LAST.

The staves are numbered 41 through 67 on the left side. The vocal line uses a mix of quarter and eighth notes. The harmonic progression includes D7, G7, C, C#°, G7, A7, and a section labeled FM. The word "LAST" appears above the C chord in staff 53. The score concludes with a final section of D7, G7, C, and C.

(OLD FASHIONED LOVE)

(CECIL HACK & JAMES JOHNSON -1923)

(VERSE)

1 Eb Gm D7 Gm EbM F7 Eb
2 Gm D7 Gm EbM F7 Eb7

5 Eb Gb7 Eb Gb7 Eb Gb7 Eb

9 F7 Gb7 G7 F7 Gb7

13 (CHORUS) Eb Gb7 Eb Gb7

17 Ab Ab Eb Eb

21 Ab Eb G7 Cm

25 F7 F7 Gb7 Gb7

29 Eb Gb7 Eb Gb7

33 Ab Ab Eb Eb

37 Ab Eb G7 Cm

41 Eb Gb7 Eb Eb (Bb7)

45

(OLD MAN TIME)

(CLIFF FRIEND & JACK REYNOLDS - 1961)

(INTRO) G7 G7 C7 C7

E♭M F7 B♭ B♭ F7

(CHORUS) B♭ B♭ F7 F7

F7 F7 B♭ B♭

B♭ G⁰ F7 F7

F7 F7 B♭ G7 C7 F7

B♭ B♭ F7 F7

F7 F7 D7

This is a handwritten musical score for the song "Old Man Time". The score consists of two staves of music. The top staff is for a voice or instrument in common time, indicated by a 'C'. It features lyrics and chords: "(INTRO)" followed by four measures of "G7", then a section labeled "(CHORUS)" with four measures of "B♭", followed by eight more measures of "B♭", "F7", "B♭", and "F7". The bottom staff is also in common time and appears to be for a different instrument, possibly a guitar, as it shows chord shapes. It follows the same progression: "E♭M", "F7", "B♭", "B♭", "F7", "F7", "B♭", "B♭", "G⁰", "F7", "F7", "F7", "F7", "B♭", "B♭", "F7", "F7", "D7". Measure numbers 1 through 29 are written vertically along the left side of the bottom staff.

(OLD MAN TIME - 2)

A handwritten musical score consisting of eight staves of music. The score is in common time and includes the following chords and notes:

- Staff 1: G7, G7, C7, C7
- Staff 2: Eb, F7, Bb, Bb, F7
- Staff 3: D7 (labeled "LAST"), G7, Eb, E0
- Staff 4: Eb, G7, Eb, E0
- Staff 5: Bb, G7, Eb, E0
- Staff 6: Bb, G7, C7, F7
- Staff 7: Bb, Bb

The score is numbered 55 at the top left and includes measure numbers 41, 45, 49, 53, and 57 along the left margin.

(OLD STACK O LEE BLUES)

(SIDNEY BECHET - 1940)

A handwritten musical score for "Old Stack O Lee Blues". The score consists of three staves of music. The top staff starts with a C major chord, followed by a G major chord, another C major chord, and finally a C7 chord. The middle staff starts with an E7 chord, followed by another E7 chord, an A minor chord, and an A0 chord. The bottom staff starts with a C major chord, followed by a G7 chord, a C major chord, an F major chord, and a final C major chord.

C C C C7

E7 E7 Am A0

C G7 C C

(OLGA)

(JOE OLIVER & DAVID NELSON - 1930)

Handwritten musical score for "OLGA" featuring two staves of music with lyrics and chords.

Staff 1 (Top):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Chords: C7, F7, G7, G7, G7, G7.
- Lyrics: "I'm gonna see you again" (repeated).
- Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29.

Staff 2 (Bottom):

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Chords: C7, F7, G7, G7, G7, G7.
- Lyrics: "I'm gonna see you again" (repeated).
- Measure numbers: 1, 5, 9, 13, 17, 21, 25, 29.

Additional Notes:

- Measure 1: "8b" above the staff.
- Measure 5: "8b" above the staff.
- Measure 9: "8b" above the staff.
- Measure 13: "8b" above the staff.
- Measure 17: "E♭" above the staff.
- Measure 21: "EBM" above the staff.
- Measure 25: "8b" above the staff.
- Measure 29: "LAST" above the staff.
- Measure 29: "8b" above the staff.
- Measure 29: "8b" above the staff.
- Measure 29: "F7" above the staff.

(ON REVIVAL DAY)

GOSPEL STYLE PIANO INTRO

(ANDY RAZAF - 1930)

Handwritten piano sheet music for "On Revival Day" in gospel style. The music is arranged for two staves: treble clef (right hand) and bass clef (left hand). The key signature is B-flat major (two flats), indicated by a B-flat symbol in the treble clef staff.

The music consists of ten measures. Measure 1: Treble staff has B-flat, B-flat7, E-flat. Bass staff has B-flat. Measure 2: Treble staff has E-flat, E-flatM. Bass staff has B-flat. Measure 3: Treble staff has B-flat, G-flat7, F7, B-flat. Bass staff has B-flat. Measure 4: Treble staff has F7. Bass staff has B-flat. Measure 5: Treble staff has E-flat. Bass staff has E-flat. Measure 6: Treble staff has B-flat. Bass staff has B-flat. Measure 7: Treble staff has B-flat, B-flat7, E-flat, E-flatM. Bass staff has B-flat. Measure 8: Treble staff has B-flat, B-flat7, E-flat, E-flatM. Bass staff has B-flat. Measure 9: Treble staff has B-flat, G-flat7, F7, B-flat. Bass staff has B-flat. Measure 10: Treble staff has F7. Bass staff has B-flat. Measure 11: Treble staff has B-flat, B-flat7, E-flat, E-flatM. Bass staff has B-flat. Measure 12: Treble staff has B-flat, B-flat7, E-flat, E-flatM. Bass staff has B-flat. Measure 13: Treble staff has B-flat, G-flat7, F7, B-flat. Bass staff has B-flat. Measure 14: Treble staff has F7. Bass staff has B-flat. Measure 15: Treble staff has E-flat. Bass staff has B-flat. Measure 16: Treble staff has B-flat. Bass staff has B-flat.

(REVIVAL - 2)

37 F Dm G7 C7 F7 G^b7 F7

41 B^b B^b7 E^b E^bM B^b B^b7 E^b E^bM

45 B^b B^b7 E^b E^bM B^b ¹ G^b7 F7 B^b TO INTERLUDE B^b LAST G^b7 F7 B^b {FINE}

(INTERLUDE) 51 B^b G⁰ F7 B^b G⁰ B^b

55 B^b G⁰ F7 B^b G⁰ B^b

59 Eb C⁰ B^b7 Eb C⁰ B^b7

(ONCE IN A WHILE) (LOUIS)

CORNET/BANJO INTRO

(WILLIAM BUTLER - 1927)

The musical score consists of eight staves of handwritten music. The first staff (measures 1-4) is labeled 'CORNET/BANJO INTRO' and features chords C7, F7, Gb, and F7. The second staff (measures 5-8) is labeled '(VERSE)' and features chords Gb, Gb, Gb, and F7. The third staff (measures 9-12) features chords CM7, F7, Gb, and Gb. The fourth staff (measures 13-16) features chords F, F, F, and F. The fifth staff (measures 17-20) features chords C7, C7, F7, and F7. The sixth staff (measures 21-24) is labeled '(CHORUS)' and features chords Gb, Gb, D7, and D7. The seventh staff (measures 25-28) features chords GM, GM, Gb7, and Gb7. The eighth staff (measures 29-32) features chords Eb, Eb, Gb, and G7.

(ONCE IN A WHILE - 2)

Handwritten musical score for "Once in a While - 2". The score consists of six staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C').

- Staff 1:** Starts with a C7 chord. Measures 34-37 show a repeating pattern of C7, G7, F7, and F7 chords.
- Staff 2:** Measures 38-41 show a repeating pattern of Bb, Bb, D7, and D7 chords.
- Staff 3:** Measures 42-45 show a repeating pattern of Gm, Gm, Bb7, and Bb7 chords.
- Staff 4:** Measures 46-49 show a repeating pattern of Eb, Ebm, Bb, and G7 chords.
- Staff 5:** Measures 50-53 show a repeating pattern of C7, F7, Bb, and Bb chords.
- Staff 6:** Measures 54-57 show a repeating pattern of Bb, Bb, Bb, and Bb chords. The word "LAST" is written above the first Bb in this staff. Below the staff, the instruction "RHYTHM ONLY" is written.

(ORIENTAL MAN)

(JIMMY BLYTHE & IKIE ROBINSON - 1927)

(INTRO) B♭ Eº F D7

G7 C7 F F A7

(VERSE) Dm Dm Dm A7

Gm Dm B♭ A7

Dm Gm Dm Am Dm B♭7 Dm

Dm A7 C7

This is a handwritten musical score for the song "Oriental Man". It consists of six staves of music, each with a bass clef and a key signature of one flat. The first staff (measures 1-4) is labeled "(INTRO)" and contains chords B♭, Eº, F, and D7. The second staff (measures 5-8) contains chords G7, C7, F, and F. The third staff (measures 9-12) is labeled "(VERSE)" and contains chords Dm, Dm, Dm, and A7. The fourth staff (measures 13-16) contains chords Gm, Dm, B♭, and A7. The fifth staff (measures 17-20) contains chords Dm, Gm, Dm, Am, Dm, B♭7, and Dm. The sixth staff (measures 21-24) contains chords Dm, A7, and C7. The lyrics are written above the notes in a cursive font.

(ORIENTAL MAN - 2)

(CHORUS)



F

F⁰

C7

C7

C7

C7

F

F

A7

A7

Dm

Dm

G7

G7

C7

C7

F

F⁰

C7

C7

C7

C7

A7

A7

B^b

B^b

B^bm

F

A7

D7

G7

C7

F

F

(ORIENTAL STRUT)

(JOHNNY ST. CYR - 1926)

(INTRO) CM FM G7 CM FM G7

CM (VAMP) CM CM CM

(A) CM FM CM FM

CM G7 CM (VAMP)

CM FM CM FM

CM Ab G7 Bb Bb7

(B) C7 C+ C7 F7 F7

Bb7 Bb7 Eb Eb Eb7

Ab Abm Eb Eb7 C7

F7 F7 Bb7 Bb+

This handwritten musical score consists of ten staves of music. The first staff is labeled '(INTRO)' and contains chords CM, FM, G7, CM, FM, and G7. The second staff is labeled '(VAMP)' and contains chords CM, CM, CM, and CM. The third staff is labeled '(A)' and contains chords CM, FM, CM, and FM. The fourth staff contains chords CM, G7, and CM with '(VAMP)' written above it. The fifth staff contains chords CM, FM, CM, and FM. The sixth staff contains chords CM, Ab, G7, Bb, and Bb7. The seventh staff is labeled '(B)' and contains chords C7, C+, C7, F7, and F7. The eighth staff contains chords Bb7, Bb7, Eb, Eb, and Eb7. The ninth staff contains chords Ab, Abm, Eb, Eb7, and C7. The tenth staff contains chords F7, F7, Bb7, and Bb+. The score includes lyrics and various performance markings such as dots and dashes.

(ORIENTAL STRUT - 2)

(T210)

Handwritten musical score for a single melodic line, likely for a woodwind instrument. The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a common time signature. The music is divided into measures by vertical bar lines. Above each staff, the measure number is written in parentheses. The notes are represented by vertical stems with small circles at the top, indicating pitch. Chords or specific notes are labeled above the notes in some cases. The first staff starts with an Eb note. The second staff starts with an Eb note. The third staff starts with an FM note. The fourth staff starts with a G note. The fifth staff starts with an Eb note. The sixth staff starts with an Eb note. The seventh staff starts with an FM note. The eighth staff starts with an F7 note. The ninth staff starts with an Eb7 note.

41

45

49

53

57

61

65

69

73

Eb Eb B7 B7

Eb Eb C7 C7

FM FM7 G7 Cm

G D7 G7 Bb7

Eb Eb B7 B7

Eb Eb C7 C7

FM G7 Cm Eb Eb7 C7

F7 Bb7 Eb Eb

Bb7 LAST B7 Ab7 Eb

(ORY'S CREOLE TROMBONE)

(EDWARD 'KID' ORY - 1921)

(INTRO) SOLO TROMBONE..... G7 C7 F

(A) SOLO TROMBONE..... F F C7

5 SOLO TROMBONE..... G7 C7

9 SOLO TROMBONE..... F F C7

13 SOLO TROMBONE..... F G7 C7 F

17 (B) G7 C7 F F C7 C7 G7 C7 F F

21 G7 C7 F B7

25 SOLO TROMBONE..... F G7 C7

29 (C) SOLO TROMBONE..... F F C7

(OZY'S CREOLE TROMBONE - 2)

Solo Trombone.

.67

27

Solo Trombone.

5

4

27

(OVER IN THE GLORYLAND)

ENSEMBLE ON A - SOLOS ON B

(JAMES W. ACUFF & EMMET S. DEAN - 1927)

The musical score consists of two staves of handwritten music. The top staff is for Ensemble on A and Solo on B, and the bottom staff is for Solo on B. The music is in common time, with a key signature of four flats. Measure numbers are written to the left of the staves. The lyrics are written above the notes. Measure 1 starts with a bass note, followed by a treble note labeled '(A) Ab'. Measures 2-4 show a repeating pattern of notes: Ab, Eb7, Ab, Ab. Measures 5-7 show: Ab, Ab, Eb7, Ab, Ab. Measures 8-10 show: Ab, Eb7, Ab, Ab. Measures 11-13 show: Ab, Ab, Ab, Ab7. Measures 14-16 show: Ab, Ab, Ab, Ab. Measures 17-19 show: Ob, Ob, Ob, Ab. Measures 20-22 show: Ab, Ab, Ab, Eb7, Eb7. Measures 23-25 show: Ab, Ab, Ab, Ab7. Measures 26-28 show: Ob, Ob, Ob, Ab. Measures 29-31 show: Ab, Eb7, Ab, Eb7, Ab. Measures 32-34 show: Ab, Eb7, Ab, Eb7, Ab. Measures 35-37 show: Ab, Eb7, Ab, Eb7, Ab.

(PANAMA)

(WILLIAM H. TYRES - 1913)

(INTRO) Eb F7 GbM7 FM D7 Gb7

A Eb Gb7 Gb7 Eb Eb F7

8b7 Eb 8b7 8b7 Eb 8b7 Eb

C7 F7 E° FM7 8b7 Eb Gb° (8) FM7 8b7

EbM7 Eb7 C7 F7 8b7 Eb Gb° FM7 8b7

FH7 8b7 Eb7 C7 8b7 Eb Eb7 Ab A°

Eb Eb (C) Ab Ab+ D7 D7

8b7 G° Ab Ab Ab C7

FH Ab CM G7 CM Eb7

47

(D) 8 Ab Ab A° 8bM7 Eb7 8bM7 Eb9 Eb7 Eb7

55

Ab Ab Ab Ab7 Ob E7

59

65

Ab A° 8bM7 Eb7 Ab^{1-N} Eb7 | Ab^{N+1} Eb7

(E) Ab Ab A° Eb7 Eb7 Eb9 Eb9

71

Ab Ab Ab Cm Ob D°

77

83

Ab A° 8bM7 Eb7 Ab¹ Eb7 | Ab² Ab Eb7

(D.S. AL CODA)

8 Ab A° 8bM7 Eb7 Ab A° 8b7 Eb7 Ab A° 8bM7 Eb7

89

Ab Eb7 Ab Eb7 Ab Eb7 Ab

95

Handwritten musical score for a string quartet, page 2. The score consists of eight staves of music with various dynamics, articulations, and performance instructions like "TUTTI" and "C. H. O. P. U. S.". The score includes measures 55 through 87.

(SPENSE WILDLAAMS, CLARENCE WILDLAAMS à CLARENCE TOODD - 1985)

(PAPA DE DA DA)

(PARTLY CLOUDY)

(FRANK MESICH - 1990)

(VERSE) G_M G_M G_M G_M

G_M G_M G_M G_M

18 (CHORUS) G C7 G G

19 G C7 G G

20 G C7 G E7

21 A7 D7 G G

22 C6 C7 G G

23 E7 A7 D7 D7

24 G C7 G E7

25 A7 D7 G G (D7)

(PASHA)

(JOHN SKILLMAN - 1990)

The musical score for "(PASHA)" is a handwritten piece for six-string guitar. It features ten staves of music, each consisting of six horizontal lines. The staves are numbered 1 through 10 on the left margin. Above the staves, various chords are written in capital letters: C, B7, E7, AM, F, G, G+, C, B7, E7, AM, C, G7, C, B7, E7, AM, F, E7, G7, C, B7, E7, AM, C, G7, C, B7, E7, AM, F, C, G7, C. The music is written in a standard staff notation, with note heads and stems indicating pitch and rhythm. The handwriting is clear and legible, providing a unique and personal musical score.

(POTOMAC RIVER BLUES)

(MACEO PINKARD - 1923)

(INTRO) F7 F7 8b Eb 8b F7

(A) 8b F7 8b 8b7

8b Eb Eb 8b 8b

C7 F7 | 8b' Eb 8b F7 | 8b' Eb 8b F7

(B) 8b F7 8b 8b7

8b Eb 8b 8b

F7 F7 8b Eb 8b

LAST TIME (D.S. AL FINE)

The musical score consists of six staves of handwritten notation. The first staff starts with '(INTRO)' followed by a treble clef, two flats, and a key signature of B-flat major. It includes measures for F7, F7, 8b, Eb, 8b, and F7. The second staff begins with '(A)' followed by a bass clef, two flats, and a key signature of E-flat major. It includes measures for 8b, F7, 8b, and 8b7. The third staff continues with 8b, Eb, Eb, 8b, and 8b. The fourth staff starts with C7 followed by F7, then a section with 8b', Eb, 8b, F7, 8b', Eb, 8b, and F7. The fifth staff begins with '(B)' followed by 8b, F7, 8b, and 8b7. The sixth staff concludes with 8b, Eb, 8b, and 8b. The score ends with a final instruction 'LAST TIME (D.S. AL FINE)'.

(Precious Lord)

(THOMAS A. DORSEY - 1938)

A handwritten musical score for piano or organ. The score consists of four staves of music. The first staff starts with a key signature of one sharp (F#) and a common time signature. The second staff starts with a key signature of zero sharps or flats and a common time signature. The third staff starts with a key signature of one sharp (F#) and a common time signature. The fourth staff starts with a key signature of zero sharps or flats and a common time signature. The music includes various chords such as F, F7, G7, Bb, Bbm, F0, and (C7). The score is written on four-line staff paper.

(REO HOT MAMA)

(GILBERT WELLS, BOB COOPER & FRED ROSE - 1924)

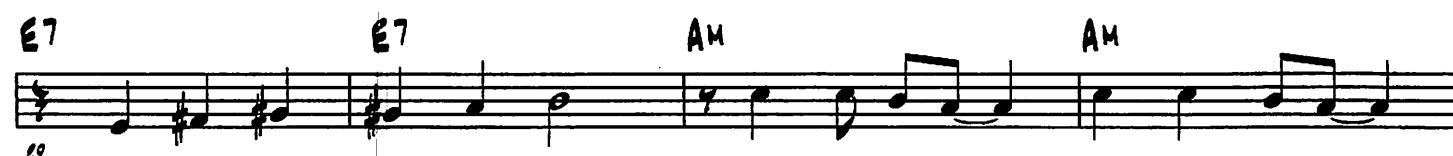
(INTRO)



(VERSE)



(CHORUS)



(REO HOT MAMA - 2)

Handwritten musical score for a solo instrument, likely trumpet, featuring six staves of music with chords and measure numbers.

The score consists of six staves of music, each starting with a clef (Bass Clef for the first staff, C Clef for the second, F# Clef for the third, A# Clef for the fourth, C Clef for the fifth, and F# Clef for the sixth) and a key signature.

Chords indicated in the music include D7, G7, C, B7, E7, A7, D7, G7, C, D7, G7, C, A7, D7, G7, C, and D7. Measure numbers 57, 45, and 49 are marked at the beginning of certain staves.

A bracketed section labeled "LAST" is present in the final staff (measures 58-59).

(REVELLER'S RITUAL)

(EO METZ SR. - 1989)

(A)

Handwritten musical score for "Reveller's Ritual". The score consists of ten staves of music, each with a key signature of one flat (F major). The music is divided into sections labeled (A) and (B).

Section A:

- Staff 1: F, A7, Dm, F7, Bb, D7
- Staff 2: Gm, G#o, F, F, A7, Dm, D#o
- Staff 3: C, D7, G7, C7, Gm7, C7, F, A7
- Staff 4: Dm, F7, Bb, D7, Gm, G#o
- Staff 5: F, F, A7, Dm, BbM6, F, D7, G7, C7

Section B:

- Staff 6: F, Bb, F, C7, F, Bb, F, CORNET BREAK, C7, C7
- Staff 7: F, F, CORNET BREAK, A7, A7, Dm, D#o, F7/C, F7
- Staff 8: Bb, Bb, F/C, D7, G7, G7
- Staff 9: C7, C7, CORNET BREAK, C7, C7, F, CORNET BREAK

(REVELLER'S RITUAL - 2)

55 A7 A7 Dm D^bo F7/C F7 B^b G^b
 F/C D7 G7 C7 F C7 F
 (INTERLUDE) F F7 G^b7 F7
 (T210) B^b B^b C7 C7 F7 F7
 B^b B^b E^b A7/E A7 B^b B^b G7
 C7 C7 G^b7 F7 B^b B^b
 C7 C7 F7 F7 B^b B^b
 E^b A7/E A7 B^b B^b G7 C7 F7
 95 1 B^b B^b F7 B^b LAST B^b
 101

(REVOLUTIONARY BLUES)

(Merle Leadbetter - 1938)

Handwritten musical score for "Revolutionary Blues" by Merle Leadbetter, 1938. The score consists of two staves of music with lyrics and chords.

The first staff begins with a treble clef, two flats, and a common time signature. It features lyrics: "I'm gonna get me a gun", "I'm gonna get me a gun", "I'm gonna get me a gun", "I'm gonna get me a gun". Chords shown are C7, G7, E7, B7, and F7.

The second staff begins with a bass clef, one flat, and a common time signature. It features lyrics: "I'm gonna get me a gun", "I'm gonna get me a gun", "I'm gonna get me a gun", "I'm gonna get me a gun". Chords shown are D7, G7, C7, F7, and B7.

Measure numbers 5, 9, 13, 17, 21, and 25 are indicated along the left side of the staves.

A section labeled "BREAK....." is indicated between measures 21 and 25.

The score concludes with a final section starting at measure 29, featuring lyrics: "I'm gonna get me a gun", "I'm gonna get me a gun", "I'm gonna get me a gun", "I'm gonna get me a gun". Chords shown are F7, B7, and G7.

(RHYTHM KING)

(INTRO) -- RHYTHM OUT UNTIL (A)

(T. RUSSELL ROBINSON & JOE TRENT - 1928)

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features four measures of rhythmic patterns labeled Dm, followed by a section starting at measure 5 with chords A7, A°, F, Dm, Dm, and F°. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a section starting at measure 5 with chords Dm, C, Dm, A7, Dm, C, and Dm. Measures 13 through 16 show chords Bb7, Bb7, C7, F, and A7. Measures 17 through 20 show chords Dm, C, Dm, A7, Dm, C, and Dm. Measures 21 through 24 show chords C, Am, D7, G7, C7, and C7. Measures 25 through 28 show chords F, F, Bb7, Bb7, and G°. Measures 29 through 32 show chords C7, C7, F, and F. Measures 33 through 36 show chords F, F, Bb7, Bb7, and G°.

(RHYTHM KING - 2)

Handwritten musical score for a solo instrument, likely piano, featuring eight staves of music with various chords and performance instructions.

Staff 1: C7, C7, F, F

Staff 2: A7, A7, D7, D7

Staff 3: G7, G7, C7, Ab7, G7, C7, C7

Staff 4: F, F, Bb7, Bb7, B7, C7

Staff 5: G7, C7, F, F, F⁰, BACK TO (A)

Staff 6: G7, C7, F, F

Staff 7: G7 LAST, F7, DM NO RHYTHM, DM

Staff 8: DM, Gm7, F^{TUTTI}, F

(RUNNING WILD)

(HOLTZ/ADDICOTT CHORDS)

(JOE GREY, LEO WOOD & A. HARRINGTON GIBBS - 1922)

A handwritten musical score for "Running Wild" consisting of two staves of music. The top staff begins with a treble clef, two flats, and a key signature of C. The lyrics "I'm running wild" are written above the notes. The bottom staff begins with a bass clef, two flats, and a key signature of F. The lyrics "I'm running wild" are also present here. Both staves feature a series of eighth-note patterns. Chords are indicated above the notes, such as Bb, Eb, D7, Gm, F, C7, F7, Bb, Eb, D7, Eb, EbM, Bb, F7, F7, Bb, Bb, Bb, and F7. Measure numbers 1 through 29 are written vertically along the left side of the staves.

(RUSSIAN LULLABY)

(VERSE)

(IRVING BERLIN - 1937)

Handwritten musical score for "Russian Lullaby" by Irving Berlin. The score consists of ten staves of music, each with a vocal line and a harmonic progression indicated by Roman numerals and chord symbols.

VERSE:

- Staff 1: D, D/F# (D/F), A7, D, D
- Staff 2: B7, B7, E7, E7
- Staff 3: Gm, A7, D7, B7
- Staff 4: E7, E7, A7, E7, A7

CHORUS:

- Staff 5: Dm, F+, Dm7, Dm6, Bm A7
- Staff 6: Dm, E7, A7, Dm, Dm, F, C9
- Staff 7: F, Fm A7, F7, Dm7, BbM
- Staff 8: F, C+, F, F
- Staff 9: A7, A7, Bb7, A7
- Staff 10: Dm, F7, Bb6, Bb, C9
- Staff 11: Dm, Dm, Gm, Gm
- Staff 12: Dm, A7, Dm, Dm

The score is in common time and includes lyrics in parentheses above the staff lines.

(SAGE HEN STRUT)

(LU WATTERS - 1944)

(INTRO)

The musical score consists of two staves of handwritten music. The top staff begins with a bass clef, a key signature of four flats, and a tempo marking of 120. The bottom staff begins with a bass clef and a key signature of one flat. Both staves feature a series of eighth-note patterns. Chords are indicated above the notes, such as F7, Gb7, B7, Eb7, Ab7, and Db. The lyrics are written below the notes, corresponding to the chords. Measure numbers are present on both staves.

Chords and lyrics:

- Measure 1: F7, Gb7, F7, Gb7, F7, Gb7, F7
- Measure 2: B7, B7, B7, B7, B7, B7
- Measure 3: B7, Eb7, B7, F7
- Measure 4: B7, B7, B7, B7, B7, B7
- Measure 5: B7, B7, B7, B7, B7, B7
- Measure 6: B7, B7, B7, B7, B7, B7
- Measure 7: B7, Gb7, F7, Gb7, F7, B7, Eb7, B7
- Measure 8: (A) Ab7, B7, Eb7, Ab7, Db, Db, D^o
- Measure 9: Ab7, Ab7, Db, Db, D^o
- Measure 10: Ab7, B7, Eb7, Ab7, Db, Db
- Measure 11: G^o, BREAK....., Ab7, Db, Eb7, B7, Db, F7
- Measure 12: (C) B7, B7, Eb7, Eb7
- Measure 13: B7, Eb7, B7, F7

(SAGE HEN STRUT - 2)

Handwritten musical score for "SAGE HEN STRUT - 2". The score consists of two staves of music with lyrics and chords indicated above the notes.

Staff 1 (Top Staff):

- Measures 46-49: Chords G^bM, G^bM, E^bM, E^bM.
- Measure 50: Chords F7, G^bM, F7, G^bM, F7.
- Measure 51: Chords G^bM, F7, G^bM.
- Measure 52: Chords F7, G^bM, F7.
- Measure 53: Chord G^bM.
- Measure 54: Chord (T210) Eb.
- Measure 55: Chord A⁰.
- Measure 56: Chord Eb.
- Measure 57: Chord Ab.
- Measure 58: Chord Eb.
- Measure 59: Chord B7.
- Measure 60: Chord B7.
- Measure 61: Chord Eb.
- Measure 62: Chord Eb.
- Measure 63: Chord Eb.
- Measure 64: Chord Eb.
- Measure 65: Chord C7.
- Measure 66: Chord Eb.
- Measure 67: Chord Ab.
- Measure 68: Chord Ab.
- Measure 69: Chord Eb.
- Measure 70: Chord Eb.
- Measure 71: Chord B7.
- Measure 72: Chord B7.
- Measure 73: Chord Eb.
- Measure 74: Chord Ab.
- Measure 75: Chord Ab.
- Measure 76: Chord Eb.
- Measure 77: Chord Eb.
- Measure 78: Chord C7.
- Measure 79: Chord Eb.
- Measure 80: Chord F7.
- Measure 81: Chord B7.
- Measure 82: Chord Eb.
- Measure 83: Chord B7.
- Measure 84: Chord Eb.
- Measure 85: Chord LAST Eb.
- Measure 86: Chord Eb.

Staff 2 (Bottom Staff):

- Measures 50-53: No specific chords indicated.
- Measure 54: No specific chords indicated.
- Measure 55: No specific chords indicated.
- Measure 56: No specific chords indicated.
- Measure 57: No specific chords indicated.
- Measure 58: No specific chords indicated.
- Measure 59: No specific chords indicated.
- Measure 60: No specific chords indicated.
- Measure 61: No specific chords indicated.
- Measure 62: No specific chords indicated.
- Measure 63: No specific chords indicated.
- Measure 64: No specific chords indicated.
- Measure 65: No specific chords indicated.
- Measure 66: No specific chords indicated.
- Measure 67: No specific chords indicated.
- Measure 68: No specific chords indicated.
- Measure 69: No specific chords indicated.
- Measure 70: No specific chords indicated.
- Measure 71: No specific chords indicated.
- Measure 72: No specific chords indicated.
- Measure 73: No specific chords indicated.
- Measure 74: No specific chords indicated.
- Measure 75: No specific chords indicated.
- Measure 76: No specific chords indicated.
- Measure 77: No specific chords indicated.
- Measure 78: No specific chords indicated.
- Measure 79: No specific chords indicated.
- Measure 80: No specific chords indicated.
- Measure 81: No specific chords indicated.
- Measure 82: No specific chords indicated.
- Measure 83: No specific chords indicated.
- Measure 84: No specific chords indicated.
- Measure 85: No specific chords indicated.
- Measure 86: No specific chords indicated.

Lyrics:

- Measure 46: G^bM
- Measure 50: F7 G^bM F7 G^bM F7
- Measure 52: G^bM
- Measure 53: G^bM
- Measure 54: B7 BREAK.....
- Measure 55: TUBA/TROMBONE
- Measure 56: B7
- Measure 58: Eb
- Measure 59: A⁰
- Measure 60: Eb
- Measure 61: Ab
- Measure 62: Eb
- Measure 63: B7
- Measure 64: Eb
- Measure 65: Eb
- Measure 66: Eb
- Measure 67: Eb
- Measure 68: Eb
- Measure 69: Eb
- Measure 70: Eb
- Measure 71: C7
- Measure 72: Eb
- Measure 73: Eb
- Measure 74: Eb
- Measure 75: Eb
- Measure 76: Eb
- Measure 77: Eb
- Measure 78: Eb
- Measure 79: Eb
- Measure 80: Eb
- Measure 81: Eb
- Measure 82: Eb
- Measure 83: Eb
- Measure 84: Eb
- Measure 85: Eb
- Measure 86: Eb

(SAILING DOWN THE CHESAPEAKE BAY)

(VERSE)

(JEAN HAVEZ & GEORGE BOTSFORD - 1913)

The musical score consists of two staves of handwritten music. The top staff is for the upper voice and the bottom staff is for the lower voice. The music is in common time and uses a bass clef for both voices. The lyrics are written above the notes, and chords are indicated below the notes. The score is divided into eight measures by vertical bar lines.

Measure 1: (Verse) F, F⁰, F, F, F, F
C7, C7, F, F, F, F

Measure 2: F, F⁰, F, F, F, F^{F#0}, A^{b7}
C, C+, G7, C, C

Measure 3: C7, C7, F, F, F
A7, A7, Dm, Dm

Measure 4: G7, C, G7, C, Cm
D7, G7, C, C

(SAILING DOWN THE CHESAPEAKE BAY - 2)

(CHORUS)

Handwritten musical score for a vocal or instrumental piece. The score is divided into two staves:

- Top Staff (Soprano/Clef):** C-clef, common time. Contains lyrics and chords: C7, C7, Gm7, C7, C7.
- Bottom Staff (Bass/F-clef):** F-clef, common time. Contains lyrics and chords: F, F, F, C+, F, F, F0.

The lyrics are repeated in a loop:

C7 C7 Gm7 C7 C7
F F F C+ F F F0
C7 C7 C7 C7
F F F F C0
C7 C7 Gm7 C7 C7
F F F F F0
F7 F7 D0 D0
G0 G0 F C7
F F F F
C9 C7 F A0 B0
C9 LAST C7 C7 F Bb9 F

Measure numbers are present on the left side of the staves:

- Top Staff: 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73.
- Bottom Staff: 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73.

(SALUTATION MARCH)

(RONALD FORREST SEITZ - 1900)

(INTRO)

The musical score consists of two staves of handwritten music. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The music is in 4/4 time and includes lyrics in parentheses above the notes. Chords are indicated by Roman numerals and lowercase letters. Measure numbers are written on the left side of each staff.

Top Staff (Treble Clef):

- Measure 1: (INTRO) (no lyrics)
- Measure 2: (A) G^b F7 G^b G^b
- Measure 3: F7 F7 G^b G^b
- Measure 4: G^b D7 G^b G^b G^b
- Measure 5: F7 C7 F7 F7 F7 F7
- Measure 6: (B) F7 F7 G^b G^b
- Measure 7: F7 C7 F7 F7
- Measure 8: F7 F7 G^b G^b
- Measure 9: G^b D7 G^b G^b G^b

Bottom Staff (Bass Clef):

- Measure 1: (no lyrics)
- Measure 2: (no lyrics)
- Measure 3: (no lyrics)
- Measure 4: (no lyrics)
- Measure 5: (no lyrics)
- Measure 6: (no lyrics)
- Measure 7: (no lyrics)
- Measure 8: (no lyrics)
- Measure 9: (no lyrics)
- Measure 10: (no lyrics)
- Measure 11: (no lyrics)
- Measure 12: (no lyrics)
- Measure 13: (no lyrics)
- Measure 14: (no lyrics)
- Measure 15: (no lyrics)
- Measure 16: (no lyrics)
- Measure 17: (no lyrics)
- Measure 18: (no lyrics)
- Measure 19: (no lyrics)
- Measure 20: (no lyrics)
- Measure 21: (no lyrics)
- Measure 22: (no lyrics)
- Measure 23: (no lyrics)
- Measure 24: (no lyrics)
- Measure 25: (no lyrics)
- Measure 26: (no lyrics)
- Measure 27: (no lyrics)
- Measure 28: (no lyrics)
- Measure 29: (no lyrics)
- Measure 30: (no lyrics)
- Measure 31: (no lyrics)
- Measure 32: (no lyrics)
- Measure 33: (no lyrics)
- Measure 34: (no lyrics)
- Measure 35: (no lyrics)
- Measure 36: (no lyrics)
- Measure 37: (no lyrics)
- Measure 38: (no lyrics)
- Measure 39: (no lyrics)
- Measure 40: (no lyrics)
- Measure 41: (no lyrics)
- Measure 42: (no lyrics)
- Measure 43: (no lyrics)
- Measure 44: (no lyrics)
- Measure 45: (no lyrics)
- Measure 46: (no lyrics)
- Measure 47: (no lyrics)
- Measure 48: (no lyrics)
- Measure 49: (no lyrics)
- Measure 50: (no lyrics)
- Measure 51: (no lyrics)
- Measure 52: (no lyrics)
- Measure 53: (no lyrics)
- Measure 54: (no lyrics)
- Measure 55: (no lyrics)

(SALUTATION MARCH - 2)

(T210) Eb

41 8b7 Eb Eb7

45 Ab Ab Eb Eb7

49 Eb 8b7 C7 C7

53 F7 F7 8b7 8b7

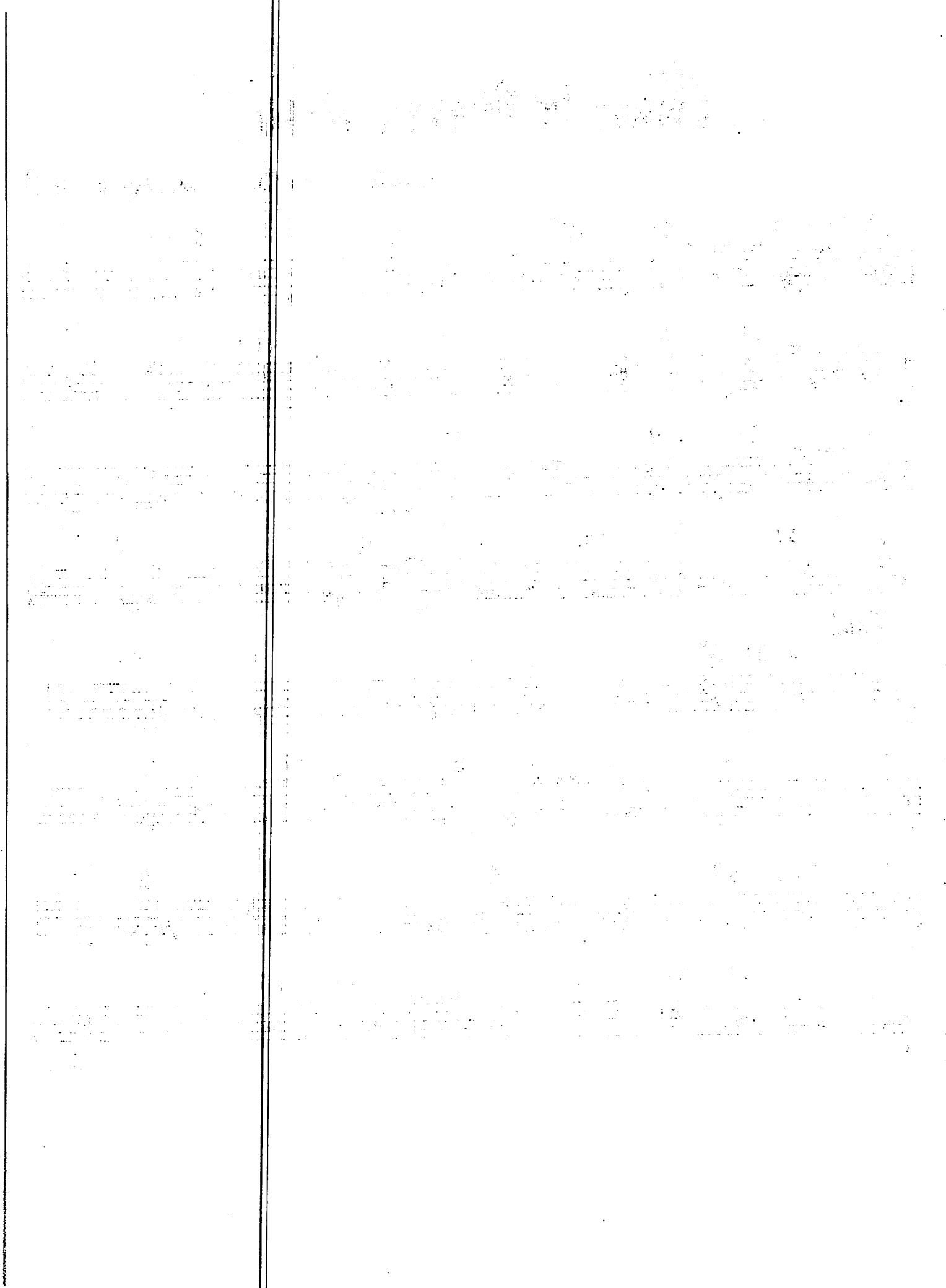
57 Eb 8b7 Eb Eb7

61 Ab Ab A° G7 G7

65 Ab A° Eb Eb C7

69 F7 8b7 Eb Eb -

41 45 49 53 57 61 65



(SAVE YOUR SORROW)

(BUDDY DESYLVA & AL SHERMAN - 1925)

(VERSE) 8bM/Db C7 FM FM7 8b7 8b+ Eb
 1 8b 8b+ Eb
 2 G7 FM7 8b 8b+ Eb
 3 8bM/Db C7 FM Ab D7 GM
 4 8b Eb 8b D/A GM C7 F7 FM7 8b7
 5 (CHORUS) Eb D7 Eb7 Ab AbM
 6 Eb 8b7 Eb FM7 8b7
 7 8b7 8b0 8b7 Eb 8b7 Eb
 8 D7 D7 Eb D7 GM F7 8b7
 9 Eb D7 Eb7 Ab AbM
 10 Eb 8b7 Eb FM7 8b7
 11 Ab G7 Cm C7 F7 Eb
 12 8b7 8b7 Eb AbM Eb
 13 Eb

17

This image shows a handwritten musical score for a piece titled "Savoy Blues". The score consists of ten staves of music, each with five horizontal lines. The music is written in a cursive style with various dynamic markings such as "f", "ff", "p", "pp", and "q8". Some staves begin with a clef (e.g., bass clef) and a key signature (e.g., A major). The score includes several measures of rests and note patterns. The first staff ends with a measure of rests followed by a dynamic marking "f". The second staff begins with a dynamic "ff". The third staff ends with a dynamic "p". The fourth staff begins with a dynamic "ff". The fifth staff ends with a dynamic "q8". The sixth staff begins with a dynamic "ff". The seventh staff ends with a dynamic "q8". The eighth staff begins with a dynamic "ff". The ninth staff ends with a dynamic "q8". The tenth staff begins with a dynamic "ff". The score is divided into sections by vertical dashed lines between the staves.

(ECOWAED "LIO" 024 - 1927)

Savoy Blues

(SWEET LOTUS BLOSSOM)

(MARIHUANA)

(ARTHUR JOHNSON & SAM COSLOW - 1934)

(VERSE)

CM Dm7-5 CM CM F7 FM7
G7sus G7 G7 CM F FM7 G7
CM Dm7-5 CM CM F7 FM7
G7sus G7 G7 CM G7
(CHORUS) CM CM AB7 AB7
G7 G7 CM FM CM G7
CM CM AB7 AB7
G7 G7 CM FM CM
G7 G7 CM CM
FM FM G7 G7 G+
CM CM AB7 AB7
G7 G7 CM FM CM
G7 G7 CM CM

(SWEET LIKE THIS)

(KING OLIVER & DAVID NELSON - 1929)

(INTRO) TROMBONE



(CHORUS)



(VERSE) CLARINET/TROMBONE



(STRUT MISS LIZZIE)

(TURNER LAYTON & HARRY CREAMER - 1921)

(VERSE) CORNET SOLO

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, two flats key signature, and a common time signature. It features a cornet solo section with lyrics "(VERSE) CORNET SOLO". The subsequent staves show various chords and lyrics, such as "F7", "8b", "C7", "F7", "8b", "C7", "F7", "Gm7", "C7", "8b", "8b", "D7", "Gm7", "C7", "F", "C7", "F7", "8b", "C7", "F7", "8b7", "C7", "C7", "8b", "G7", "C7", "F", "8b", "A", "C7", "8b", "8b+", "C7", "C7", "F", "8b", "A", "C7", "8b", "8b+", "C7", "C7", "F", "8b", "D7", "Gm", "D7", "Gm", "D7", "Gm", "D7", "Gm", "E7", "C7", "8b", "C7", "F7", "8b", "F7", "8b". The lyrics are written above the notes, and the chords are indicated below them.

(STREAKY RASHER)

(ED METZ SR. - 1993)

Handwritten musical score for "STREAKY RASHER" by Ed Metz Sr. (1993). The score consists of two staves of music, each with lyrics and chords indicated above the notes.

The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are:

DH GM DH GM

DH C7/E F GM7 DH/A Bb7 A7

5

DH GM DH GM

DH C7/E F GM7 DH/A A7 DH Ab°

15

C7/G C7 C7/G C7 F F Ab°

25

C7/G C7 C/G C7 F C7/E D° F/C

35

A7 A7 DH DH7/C

45

Bb B° E7 A7 Bb7 A7

55

DH GM DH GM

DH C7/E F GM7 DH/A A7 DH

65

(STORYVILLE BLUES)

(MACEO PINKARD - 1918)

UNACCOMPANIED TROMBONE FIRST 4 BARS THEN ADD RHYTHM

The musical score consists of 14 staves of handwritten music for a single instrument, likely a trombone. The key signature is B-flat major (two flats). The time signature varies between common time and 12/8. The score includes lyrics in parentheses above the staff and chords written below the staff.

Staff 1: (A) Ab, Ab, Ab7, Ob, Obm, Ab
Ab, Ab, A°, Bb7, Eb7
Ab, Ab, Ab7, Ob, Obm, Ab
Ob, Ab, F7, Bb7, Eb7, TUTTI

Staff 2: (B) Ab, Ab7, Ob, Obm, Ab
Ab, F#7, Bb7, Eb7
Ab, Ab7, Ob, Obm, Ab
Ab, Ab7, Ob, Obm, Ab

Staff 3: Ab, Eb7, Ab, Ob, Ab, Ab, Ob, Ab
Ab, Eb7, Ab, Ab7, Ob, Obm, Ab

Staff 4: (C) Ab, Ab6, Ab, Ab7, Ob, Obm, Ab
Ab, Ab6, Ab, F7, Bb7, Eb7
Ab, Ab6, Ab, Ab7, Ob, Obm, Ab
Ab, Ab6, Ab, Eb7, Ab, Ob, Ab

(STOMP OFF LET'S GO - 2)

(C)

Handwritten musical score for a band, section C, featuring eight staves of music. The score includes various chords such as Ab, Eb7, Bb7, D7, F7, and Gb7. Measures are numbered 45 through 71. The score is written in a style that suggests it might be for a jazz or blues ensemble.

45

47

51

55

59

63

67

71

(STOMP OFF! LETS GO!)

(ELMER SCHOEBEL - 1925)

Handwritten musical score for "Stomp Off! Let's Go!" by Elmer Schoebel (1925). The score consists of ten staves of music, each with a key signature of two flats (F major) and a tempo of 80 BPM.

Chords and Performance Instructions:

- Staff 1:** Contains two measures of eighth-note patterns followed by a section labeled (A) with chords C7, F7, G7, and C7.
- Staff 2:** Contains chords D7, G7, C7, and F7.
- Staff 3:** Contains chords C7, F7, D7, and G7.
- Staff 4:** Contains chords Eb, Eb7, G7, C7, F7, and a section starting at measure 15 labeled "8b CLAP BREAK" with chords C7 and F7.
- Staff 5:** Contains a "DRUM BREAK" section with a dotted line, followed by chords C7, F7, and a "CORNET BREAK" section.
- Staff 6:** Contains chords Eb, Eb7, Ab, Ab7, and Eb, followed by a "TUBA BREAK" section.
- Staff 7:** Contains chords Eb, Eb7, Ab, Ab7, and Eb, followed by a "BANJO BREAK" section.
- Staff 8:** Contains chords G7, G7, C7, and C7, followed by a "CORNET BREAK" section.
- Staff 9:** Contains chords Eb, Eb7, Ab, Ab7, and Eb.

(STEVEDORE STOMP - 2)

(C) 

59

61

45

49

53

57

61

65

(STEVEDORE STOMP)

(DUKE ELLINGTON - 1929)

(A)

1-7 BAR HOLD

REPEAT UNTIL TIRED, THEN GO TO NEXT SECTION

(STEAMBOAT STOMP - 2)

2 Eb F#7 Gb7 Eb F#7 Gb7

C7 C7 F7 Gb7

41 Eb F#7 Gb7 Eb F#7 Gb7

Eb BREAK C7 F7 Gb7 Eb

49 D Eb Eb0 Eb F#7

(E) Ab Eb+ Ab F7

57 Gb7 Eb7 Ab CHARLESTON WHEN CALLED
GbM

65 Ab Eb+ Ab F7

73 Gb7 Eb7 Ab Ab

This handwritten musical score consists of ten staves of music. The first staff begins with a circled '2' followed by an 'Eb'. It includes chords for F#7, Gb7, and Eb, followed by F#7 and Gb7 again. The second staff starts with a 'C7' and continues with 'C7', 'F7', and 'Gb7'. The third staff begins with 'Eb' and includes 'F#7', 'Gb7', 'Eb', 'F#7', and 'Gb7'. The fourth staff features a 'Eb' followed by a 'BREAK' instruction, then 'C7', 'F7', 'Gb7', and 'Eb'. The fifth staff starts with a circled 'D' followed by 'Eb', 'Eb0', and 'Eb'. The sixth staff begins with '(E)' followed by 'Ab', 'Eb+', 'Ab', and 'F7'. The seventh staff starts with 'Gb7', 'Eb7', 'Ab', and the lyrics 'CHARLESTON WHEN CALLED' above 'GbM'. The eighth staff begins with 'Ab', 'Eb+', 'Ab', and 'F7'. The ninth staff starts with 'Gb7', 'Eb7', 'Ab', and 'Ab'. The tenth staff ends with 'Ab'. The score is written on five-line staves with various time signatures indicated by vertical bar lines.

(STEAMBOAT STOMP)

(BOYD SENTNO2 - 1926)

(A) Eb

17

18

19

20

21

22

23

24

25

26

27

28

(B) Eb

፩፻፲፭ ዘመን

(SPREADING JOY)

(SIDNEY BECHET - 1947)

(VERSE) F LATIN LIGHT

LATIN LIGHT

(VERSE) **LATIN LIGHT**

(VERSE) **LATIN LIGHT**

(CHORUS) **NEW ORLEANS 4/4**

1 F C7 F
F F C7 F

5 F C7 F C7 F
F C7 F C7

9 F C7 F C7 F C7
F C7 F C7

13 F C7 F C7 F C7
F C7 F C7

17 F C7 F C7 F G7
F G7 F G7 C

21 F C7 F G7 F G7 C
F G7 F G7 C

25 F C7 F G7 F G7 C7
F G7 F G7 C7

29 F C7 F C7 F C7
F G7 F G7 C

33 F C7 F C7 F C7
F G7 F G7 C

37 F C7 F C7 F C7
F G7 F G7 C

(SPORTING LIFE BLUES)

(T2AO)

A handwritten musical score for "Sporting Life Blues" consisting of four staves of music. The music is in common time and key signature of E♭ major (two flats). The lyrics are written above the notes, corresponding to the chords indicated below them. The chords are: Eb, Bb7, Eb7, Ab, Ab, F7, Bb7, Eb, Eb7, Ab, Eb, Eb, Bb7, Eb, Ab, Eb. The score includes a bass line on the bottom staff.

18

(SOUTH)

(BENNIE MOTEN - 1924)

(VERSE)

J = 120

(VERSE) Eb Eb Eb Eb
 8b7 8b7 8b7 Eb
 Eb Eb Eb Eb
 Bb Bb Bb F7 8b7 Eb
 8b7 8b0 8b7 Eb Bb+ Eb
 8b7 8b0 8b7 Eb BREAK.....
 8b7 8b0 8b7 Eb Bb+ Eb
 8b7 8b0 8b7 Eb Bb+ Eb
 C7 Bb0 Fm Eb F7 8b7 Eb

(SOON AND VERY SOON)

(ANDRE CROUCH - 1976)

A handwritten musical score for a single melodic line, likely for a solo instrument or voice. The score consists of four staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Chords are labeled above the notes in each measure. The first staff starts with G, followed by D7, G, C, G/D, D7, and G. The second staff starts with D7, followed by G, C, G/D, D7, and G. The third staff starts with G, followed by G, C, G/D, D7, and E7. The fourth staff starts with B7, followed by AM, E7, AM, G/D, D7, and G. The score concludes with a double bar line and repeat dots at the end of the fourth staff.

(SONG OF THE WANDERER)

(CHARLIE DANIELS - 1926)

Handwritten musical score for "Song of the Wanderer" by Charlie Daniels. The score consists of two staves of music in 4/4 time, starting in E♭ major. The first staff begins with a measure of E♭, followed by G♭7, A♭, and A♭M. The second staff begins with E♭, followed by G♭7, A♭, and A♭M. The music continues with a series of chords: G, G, C7, B♭, C7; F7, F7, B♭7, B♭7, B♭7, B♭7; E♭, E♭, A♭, A♭M; E♭, G♭7, E♭, E♭, (G♭7). The score is written on two staves, with measures numbered 1 through 11 on the left side.

(SOMETHING FOR ANNIE)

(TURK MURPHY - 1962)

(VERSE) CORNET LEAD G

Handwritten musical score for "Something for Annie". The score consists of two staves of music, each with lyrics and chords indicated below the notes.

Staff 1 (Top):

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Notes: The first measure shows a single note followed by a sixteenth-note pattern. Chords: A7, B7, G, A7, D7, D7.
- Notes: The second measure shows a sixteenth-note pattern. Chords: D7, D7.
- Notes: The third measure shows a sixteenth-note pattern. Chords: G, F#7, G, G7, C, C.
- Notes: The fourth measure shows a sixteenth-note pattern. Chords: D7, D7, A7, D7.
- Notes: The fifth measure shows a sixteenth-note pattern. Chords: G, F#7, G, G7, C, B7.
- Notes: The sixth measure shows a sixteenth-note pattern. Chords: E7, E7, A7, Eb7.
- Notes: The seventh measure shows a sixteenth-note pattern. Chords: G, F#7, G, E7, A7, D7, G, (D7).

Staff 2 (Bottom):

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Notes: The first measure shows a sixteenth-note pattern. Chords: A7, B7, G, A7, D7, D7.
- Notes: The second measure shows a sixteenth-note pattern. Chords: D7, D7.
- Notes: The third measure shows a sixteenth-note pattern. Chords: G, F#7, G, G7, C, C.
- Notes: The fourth measure shows a sixteenth-note pattern. Chords: D7, D7, A7, D7.
- Notes: The fifth measure shows a sixteenth-note pattern. Chords: G, F#7, G, G7, C, B7.
- Notes: The sixth measure shows a sixteenth-note pattern. Chords: E7, E7, A7, Eb7.
- Notes: The seventh measure shows a sixteenth-note pattern. Chords: G, F#7, G, E7, A7, D7, G, (D7).

(SOBBIN' BLUES - 2)

(VAMP) F E⁺ F E⁺ F E⁺ F E⁺

49

53

57

61

65

(C) TROMBONE LEAD

B

F C7 F F⁰

F C7 F F⁷

B

F F⁷ B C7 C⁺

F C7 F C7 F C7

(D.S. AL FINE)

(SOBBIN' BLUES)

(ART KASSELL & VIC BERTON - 1922)

(A)

F
G7
Bb
F
Bb
F
G7
F
G7
C7
F
C7
F
C7
C7 BREAK..... F
C7
C7 BREAK..... F
G7
G7
C7
C7 BREAK..... F
C7
C7 BREAK..... F
F7
Bb
Bb
G7
C7
F
F
FINE

(1ST TIME TO VAMP)

(SNAKE RAG - 2)

(SNAKE RAG - 2)

The musical score consists of two staves of handwritten notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. Chords are indicated above the notes, and lyrics are written below the notes. Measure numbers are placed to the left of the staves.

Top Staff (Treble Clef):

- Measures 1-4: Ab
- Measures 5-8: Ab
- Measures 9-12: Ab
- Measures 13-16: Ab
- Measures 17-20: Ab
- Measures 21-24: Ab
- Measures 25-28: Eb7
- Measures 29-32: Eb7
- Measures 33-36: Ab
- Measures 37-40: F7
- Measures 41-44: Bb7
- Measures 45-48: Bb7
- Measures 49-52: Eb7
- Measures 53-56: Eb7 BREAK.....
- Measures 57-60: Ab
- Measures 61-64: Ab
- Measures 65-68: Ab
- Measures 69-72: Ab
- Measures 73-76: Ab
- Measures 77-80: Ab
- Measures 81-84: Ab
- Measures 85-88: Ab
- Measures 89-92: Ab
- Measures 93-96: Ab
- Measures 97-100: Ab

Bottom Staff (Bass Clef):

- Measures 1-4: Ab
- Measures 5-8: Ab
- Measures 9-12: Ab
- Measures 13-16: Ab
- Measures 17-20: Ab
- Measures 21-24: Ab
- Measures 25-28: Eb7
- Measures 29-32: Eb7
- Measures 33-36: Ab
- Measures 37-40: F7
- Measures 41-44: Bb7
- Measures 45-48: Bb7
- Measures 49-52: Eb7
- Measures 53-56: Eb7 BREAK.....
- Measures 57-60: Ab
- Measures 61-64: Ab
- Measures 65-68: Ab
- Measures 69-72: Ab
- Measures 73-76: Ab
- Measures 77-80: Ab
- Measures 81-84: Ab
- Measures 85-88: Ab
- Measures 89-92: Ab
- Measures 93-96: Ab
- Measures 97-100: Ab

(SNAKE RAG)

(JOE OLIVER - 1923)

(INTRO)

Handwritten musical score for "Snake Rag" by Joe Oliver. The score is for a single instrument (likely piano/guitar) and consists of ten staves of music. The key signature is B-flat major (two flats). The tempo is marked as "J. 156". The score includes various musical markings such as "EB" (E-flat), "B7" (B7 chord), "BREAK...", and "(A) (S)". The score is numbered from 1 to 57. A final instruction at the bottom right reads "(O.S. AL CODA SECOND TIME)".

(O.S. AL CODA SECOND TIME)

(SMOOTH SAILING)

(ARNETT COBB - 1959)

A handwritten musical score for a single instrument, likely a guitar or ukulele. The score consists of ten lines of music, each with a vertical bar line on the left indicating measure number. The music is in common time (indicated by 'C'). The notes are represented by dots on the staff, with stems extending either up or down. Chords are indicated above the staff at various points. The chords include A^m, A⁰, C, F, D⁷, G⁷, E⁷, C⁷, C, F, G⁷, C, F, C, G⁷, D⁷, D⁷, G⁷, C, F, E⁷, A^m, A⁰, C, G⁷, C, C. There are several grace notes and slurs. The score ends with a fermata over the last note.

(SKIRTS)

(JOE ROBERTS & SLATE RANDALL - 1945)

Handwritten musical score for "Skirts" in 12-bar blues form. The score consists of ten staves of music, each with a key signature of one flat (F major). The lyrics are written above the notes, and chords are indicated below or next to the notes.

The score includes the following lyrics and chords:

- 1-4 bars: F, F7, E7, Eb7, D7
- 5-8 bars: G7, Db7, C7, F, F#0, C7, C+ (with a blank space)
- 9-12 bars: F, F7, E7, Eb7, D7
- 13-16 bars: G7, G7, Db7, C7, Gm, C7
- 17-20 bars: F, BbM6, F0, F7, Bb, Bb
- 21-24 bars: G, CM6, C#0, G7, C7, C7, C+
- 25-28 bars: F, F7, E7, Eb7, D7
- 29-32 bars: G7, Db7, C7, F¹, Ab0, Gm7, C7, C+, F^{LAST}, Db7, Eb7, F

(SINCE MY BEST GAL TURNED ME DOWN)

(Howdy Quicksell & Ray Loewig - 1927)

(VERSE) **S** 8b 8b 8b 8b 8b 8b

ALISSANDO

8b 8b 8b 8b 8b 8b

G7 C7 C7 F7 F7

"(CHORUS) G7 G7 G7 G7

18 C7 C7 C7 C7

22 F7 F7 F7 F7

26 8b 8b 8b 8b

30 G7 G7 G7 G7

34 C7 C7 C7 C7

38 F7 F7 F7 F7

42 8b 8b 8b 8b 8b 8b D.S. 1ST/LAST 8b LAST

46 8b 8b 8b 8b 8b 8b

51

(CHORUS) TROMBONE LEAD

(SIDEWALK BLUES - 2)

A handwritten musical score for a Trombone Lead part. The score consists of eight staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a 'C'). The music is divided into sections by vertical bar lines. The first section, labeled '(CHORUS) TROMBONE LEAD', includes chords C7, C7-5, F7, and F7. The second section, labeled '(SIDEWALK BLUES - 2)', includes chords Eb7, E0, Eb7, Ab, FM, and Ab7. Subsequent sections include chords CM, G7, G+, G7, CM; Eb7, Ab, C7, C7-5, F7, and F7; Eb7, E0, FM, Ab+, Ab7, and Ob; Ob, Ab, CM, Ab7, F7, and Eb7; Ab, Ob, Ab, Eb7, Ab LAST, and Ab; and Ab, Ab, Ab, Eb7, Ab, Ab, Eb7, Ab, and Ab. Measure numbers 46, 51, 56, 61, 66, and 71 are marked along the left side of the score.

LET 'ER ROLL!

(SIDEWALK BLUES)

(JELLY ROLL MORTON - 1927)

(INTRO) Eb Eb 8b7 8b7 TROMBONE BREAK..... 8b7

CORNET BREAK..... Ab CLARINET BREAK..... 8b7 8b7

AFTERBEATS --- CORNET FIRST TIME/CLARINET SECOND

(A) Eb Eb Eb 8b7 4/4 TUTTI

16 Ab Eb Eb7 C7 F7 8b

21 Eb Ab Eb 8b7 Eb Eb7 Eb Ab Eb Ab Eb

26 Eb A° Eb7 Eb+ Ab A° Eb G7 C7

31 F7 8b7 Eb Eb7 Eb Ab Eb 8b7 Eb Eb7 Eb Ab Eb 8b7

36 (INTERLUDE) Eb7 8b7 Eb7 Ab Eb7 Ab Eb7 8b7 Eb7 8b7 Eb7

(SHOUT 'EM AUNT TILLIE - 2)

Handwritten musical score for a band, featuring six staves of music. The score includes the following markings and chords:

- Staff 1: Chords A7, A7, DM¹, DM².
- Staff 2: Chords DM², G7, C7, TO SOLOS, DM³, DM, D.C.
- Staff 3: Chords DM LAST, A7, DM, A7, DM.
- Staff 4: Chords F, F, F, F7, labeled "SOLOS".
- Staff 5: Chords Bb, Bb, F, F.
- Staff 6: Chords C7, C7, F, F.

The score is numbered 41, 45, 49, 51, 55, and 59 from top to bottom.

(SHOUT 'EM AUNT TILLIE)

(DUKE ELLINGTON & IRVING MILLS - 1929)

Handwritten musical score for "Shout 'Em Aunt Tillie" featuring ten staves of music. The score includes lyrics and chords indicated by letters above the staff.

Staff 1: (A) Dm, Dm, Dm, Dm, Dm

Staff 2: Gm, Gm, Dm, Dm

Staff 3: A7, A7, Dm, Dm

Staff 4: (B) Dm, Dm, Dm, Dm

Staff 5: A7, A7, Dm, Dm

Staff 6: Dm, Dm, Dm, Dm

Staff 7: A7, A7, Dm, Dm

Staff 8: D7, D7, Gm, D7, Gm

Staff 9: A7, A7, Dm, A7

Staff 10: Dm, Dm, Dm, Dm

Measure numbers are present on the left side of the staves: 1, 5, 9, 13, 17, 21, 25, 29, 33, and 37.

(SHORT DRESS GIRL)

(SAM MORGAN - 1927)

(A) F

G7 C7 F F F

C7 F F F F

G7 C7 F F C7 F¹ F² F7

(B) Bb

A A CM F7

Bb Bb F7 Bb Bb

A A CM F7

Bb¹ Bb F7 Bb² Bb

(SHIM-ME-SHA-WASBLE)

(SPENCER WILLIAMS - 1923)

(VERSE)

CM G7 CM6 G7 CM D7 G7 CM

CM G7 CM G7 D7 G7

CM G7 CM6 G7 CM D7 G7 CM

FM6 CM6 D7 G+ G7 CM

(INTERLUDE) FM6 G FM6 G

FM6 FM6 G7 G° G7 Bb7

(CHORUS) Eb E° FM7 Bb7 Eb E° FM7 Bb7

Eb Gm D7 Gm A7 D7

Eb E° FM7 Bb7 Eb E° FM7 Bb7

Eb Eb7 Ab Abm Eb F7 Bb7 Eb TO VERSE G7 Eb THE REST
FIRST AND LAST TIME

(SHE'S CRYING FOR ME - 2)

SOLOS

(C)

57

48

47

51

55

60

64

68

A handwritten musical score for a solo instrument, likely a guitar or ukulele. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Below each staff, the lyrics are written in capital letters, followed by the corresponding chord in parentheses. The lyrics and chords are as follows:

- Staff 1: GOLO GEEAL (G)
- Staff 2: L7 A7 E7 L7 (E)
- Staff 3: A6 A6 A6 (A)
- Staff 4: L7 A6 E7 L7 (E)
- Staff 5: A6 A6 A6 (A)
- Staff 6: L7 E7 L7 L7 (E)
- Staff 7: G8M F#M G8M F#M G8M F#M G8M (F#)
- Staff 8: L7 L7 L7 (L7)

(SANTOS PECOA - 1925)

(She's Crying for Me)

(SHAKE IT AND BREAK IT - 2)

A handwritten musical score consisting of ten staves of music. The music is in common time and appears to be in F major or a related key. The score includes the following chords and measures:

- Measure 40: F, C^o, C7, F, C7, F, F7
- Measure 46: Bb, D7, F, C^o, C7, F, C7
- Measure 52: (D) F, F7, Bb, D7, F
- Measure 57: C7, F, F, C7, F, F7
- Measure 63: Bb, D7, F, C7, F, C7
- Measure 69: F, D7, Bb, F
- Measure 75: D7, D7, C7, C7, F
- Measure 81: F7, Bb, D7, F, C7
- Measure 87: F, F7, F, C7, F LAST

The score uses standard musical notation with stems and rests. Performance markings like "Bb" and "D7" indicate specific notes or chords. Measure numbers 40 through 87 are visible on the left side of the staves.

(SHAKE IT AND BREAK IT)

(H. QUALLI CLARK & SIGNOR FRISCOE LOU CHIHA - 1920)

(A)

1
Dm Dm Gm Gm

5
A7 A7 Dm E7 A7

9
Dm Dm Gm Gm

13
A7 A7 Dm A7 [boxed] Dm C7

17
(B) C7 C7 F F A7

21
A7 Dm Dm D7 D7

25
Gm F F C C7

29
F (D.C. AL 2ND ENDING) F 2-N CHORUSES LAST (D.C. AL CODA)

33
Dm C7 C F F7 Gb D7

(SENSATION RAG)

(0018 - 1917)

(A)

15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41

42

(B)

(C)

.....BREAK.....

(D.S. AL FINE)

(SEE SEE RIDER)

(GERTRUDE "MA" RAINY - 1925)

(INTRO) Bb_7 E_7 Bb_7 E_7 Ab D_b Ab

(VERSE) Ab CORNET Ab Ab

5 Ab Ab Bb_7 E_7

9 Ab Ab Bb_7 E_7

13 (CHORUS) Ab E_7 Ab E_7 Ab E_7 Ab_7

17 D_b D_b D_b Ab Ab A^0

21 Bb_7 E_7 Bb_7 E_7 Ab D_b Ab

25

The musical score consists of a single melodic line on a staff. The key signature is three flats, and the time signature is common time. The score begins with an introduction consisting of four measures of chords: Bb7, E7, Bb7, and E7. This is followed by a verse section labeled '(VERSE)' with the instruction 'CORNET' above it, containing four measures of 'Ab'. The melody then continues with a series of eighth-note patterns, each preceded by a measure of 'Ab'. After the first two measures of 'Ab', the melody shifts to a higher register. The score then enters a chorus section labeled '(CHORUS)', which repeats the pattern of four measures of 'Ab' followed by four measures of 'E7'. This pattern continues through measures 17, 21, and 25. Chord symbols are handwritten below specific notes to provide harmonic context. Measure numbers 1, 5, 9, 13, 17, 21, and 25 are marked on the left side of the staff.

(SAVOY BLUES - 2)

(E) F F F F

45 Bb Bb C7 C7

49 F JAM 8b 8o F F7 8b 8b 8o

57 F F C7 C7 F C7 F C7

65 G F F F

69 Bb Bb F F

73 C7 C7 F F

77 H F F F

81 Bb Bb F F

85 C7 C7 F C7 F Bb7 F

89 21T.....

(SWEET LOVIN' MAN)

(LIL HARDIN - 1926)

Handwritten musical score for the song "(Sweet Lovin' Man)" by Lil Hardin, composed in 1926. The score consists of eight staves of music, each with a key signature of one flat (B-flat), a time signature of common time (indicated by a 'C'), and a tempo of quarter note = 120.

Chords:

- INTRO: G7, C7, F7
- VERSE: Bb, Bb, Bb, Bb7
- CHORUS: Eb, Eb, Bb, G7
- CHORDS: C7, C7, F7, F7
- VERSE: Bb, G7, C7, F7, Bb, F7
- CHORUS: Bb, G7, C7, F7
- VERSE: Bb, Bb, Bb, Bb, C7, F7
- CHORUS: Bb, G7, C7, F7, Bb, G7
- VERSE: C7, F7, Bb, F7, Bb, LAST

Lyrics:

- VERSE: TROMBONE LEAD
- VERSE: BREAK.....
- VERSE: BREAK.....
- VERSE: BREAK.....
- VERSE: BREAK.....

Measure Numbers:

- 1 (INTRO)
- 5 (VERSE)
- 11 (CHORUS)
- 17 (VERSE)
- 23 (CHORUS)
- 29 (VERSE)
- 35 (CHORUS)
- 41 (VERSE)

(SWEET MAMA, HURRY HOME OR I'LL BE GONE)

(JIMMY ROGERS & JACK NEVILLE - 1931)

(VERSE) F C+ F C+ F F7

8b 8b F F

C7 C7 F F D7

G7 G7 GM C7 C7+

(CHORUS) F D7 G7 G7

GM C7 F DM GM C7

F D7 GM D7 GM

8b 8b GM F D7

G7 C7 F¹ C+ F LAST

1 2 3 4 5 6 7 8 9 10

(SWEET MUMTAZ)

(Luis Russell - 1926)

(INTRO) Dm Dm BREAK Dm Dm BREAK

(A) A7 A7 TUBA BREAK..... Dm Dm

Dm Gm A7 Dm

Dm Gm A7 Dm TUBA BREAK.....

Dm Gm A7 Dm

Dm Gm A7 TUBA BREAK..... Dm

(B) D7 Gm A7 Dm

D7 Gm A7 Dm TUBA BREAK.....

Dm Gm A7 Dm

Dm Gm A7 Dm

(SONG OF THE WANDERER)

(CHARLIE DANIELS - 1926)

Handwritten musical score for a band, page 2, showing measures 11 through 29. The score consists of five staves, each with a different instrument's name above it. The instruments are: 1) Bassoon (Bassoon part), 2) Trombone (Trombone part), 3) Clarinet (Clarinet part), 4) Alto Saxophone (Alto Sax part), and 5) Tenor Saxophone (Tenor Sax part). The music is in common time and includes various chords and rests. Measure numbers are indicated on the left side of the staves.

11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29

(SOON AND VERY SOON)

(ANDRE CROUCH - 1976)

A handwritten musical score for a single melodic line, likely for a solo instrument like a guitar or piano. The score consists of four staves of music, each with a key signature of one sharp (F#), a time signature of common time (indicated by a 'C'), and a tempo marking of '80' (indicated by a '80'). The first staff begins with a G note, followed by a C note, a G/D chord, another G note, a D7 chord, and a G note. The second staff continues with a D7 chord, a C note, a G/D chord, a D7 chord, and a G note. The third staff begins with a G note, followed by a C note, a G/D chord, a D7 chord, and an E7 chord. The fourth staff begins with an A7 chord, followed by an E7 chord, a G/D chord, a D7 chord, and a G note. The score is written on five-line staff paper with various note heads and stems.

(SOUTH)

(BENNIE MOTEN - 1924)

(VERSE)

J = 120

(VERSE)

E^b E^b E^b E^b

B^b7 B^b7 B^b7 E^b

E^b E^b E^b E^b

B^b B^b B^b F7 B^b7 E^b

(CHORUS) B^b7 B^b0 B^b7 E^b B^b+ E^b

B^b7 B^b0 B^b7 E^bBREAK.....

B^b7 B^b0 B^b7 E^b B^b+ E^b

C7 B^b0 FM E^b F7 B^b7 E^b

(SPORTING LIFE BLUES)

(T2AO)

A handwritten musical score for "Sporting Life Blues" in G clef, 2/4 time, and E-flat major. The score consists of four staves of music. Chords are labeled above the staff: Eb, Bb7, Eb, Ab, Eb, Ab, F7, Bb7, Eb, Bb7, Ab, Ab, Eb, Eb, Ab, Eb. The score includes a measure number '15' at the bottom left.

(SPREADING JOY)

(SIDNEY BECHET - 1947)

(VERSE) F LATIN LIGHT

(סִבְּרָא מֶ)

(STEAMBOAT STOMP)

(8040 SENTNO2 - 1926)

(A) Eb

F#7 Gb7 Eb F#7 Gb7

C7 C7 F7 Gb7

Eb F#7 Gb7 Eb F#7 Gb7

Eb BREAK..... C7 F7 Gb7 Eb

- - - - -

(B) Eb

C7 F7 F7

Gb7 Gb7 Eb BREAK.....

Eb C7 F7 F7

Gb7 Gb7 Eb Eb

(STEAMBOAT STOMP - 2)

(C) Eb F#7 Bb7 Eb F#7 Bb7

C7 C7 F7 Bb7

Eb F#7 Bb7 Eb F#7 Bb7

Eb BREAK C7 F7 Bb7 Eb

D Eb Eb0 Eb Eb

(E) Ab Eb+ Ab F7

Bb7 Eb7 Ab CHARLESTON WHEN CALLED
BbM

Ab Eb+ Ab F7

Bb7 Eb7 Ab Ab

This handwritten musical score consists of five staves of music. The first four staves are in common time and the last staff is in 2/4 time. The key signature is mostly B-flat major (two flats) with some changes. Chords indicated include Eb, F#7, Bb7, C7, F7, Eb, Eb0, Ab, Eb+, Bb7, Eb7, Ab, F7, and BbM. The lyrics 'CHARLESTON WHEN CALLED' are written above the fifth staff. Measure numbers 55 through 65 are visible on the left side of the staves.

(STEVEDORE STOMP)

(DUKE ELLINGTON - 1929)

(A)

1-7 BAR HOLD

(B)

REPEAT UNTIL TIRED, THEN GO TO NEXT SECTION

(STEVEDORE STOMP - 2)

(C) Eb

41

45

G7 BANJO..... G7 CM BANJO..... CM

49

F7 BANJO..... F7 Bb BANJO.....

55

57

61

65

Eb Eb Eb Eb DRUMS.....

Eb Eb Eb

(STOMP OFF! LETS GO!)

(ELMER SCHOEBEL - 1925)

Handwritten musical score for "Stomp Off! Let's Go!" by Elmer Schoebel (1925). The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The music is divided into sections labeled A and B.

Section A:

- Staff 1: Continues with G7, F7, G7, F7.
- Staff 2: Continues with D7, Gm, C7, F7.
- Staff 3: Continues with G7, F7, D7, Gm.
- Staff 4: Continues with Eb, Eb7, G7, C7, F7. Includes a "Bb CLAR. BREAK" followed by C7 and F7.
- Staff 5: Continues with Bb DRUM BREAK, C7, F7. Includes a Bb CORNET BREAK.
- Staff 6: Continues with Eb, Eb7, Ab, Ab7, Eb. Includes a TUBA BREAK.
- Staff 7: Continues with Eb, Eb7, Ab, Ab7, Eb. Includes a BANJO BREAK.
- Staff 8: Continues with G7, G7, Cm, Cm. Includes a CORNET BREAK.
- Staff 9: Continues with Eb, Eb7, Ab, Ab7, Eb.

Section B:

- Staff 10: Continues with Eb, Eb7, Ab, Ab7, Eb.

(STOMP OFF LET'S GO - 2)

(C)

49

51

53

55

57

59

61

63

65

67

71

(STORYVILLE BLUES)

(MACEO PINKARD - 1918)

UNACCOMPANIED TROMBONE FIRST 4 BARS THEN ADD RHYTHM

(A) Ab Ab Ab7 Ob Obm Ab
 1 Ab Ab A° Bb7 Eb7
 5 Ab Ab Ab7 Ob Obm Ab
 9 Ob Ab F7 Bb7 Eb7 TUTTI
 13 (B) Ab Ab7 Ob Obm Ab
 17 Ab FM7 Bb7 Eb7
 " Ab Ab7 Ob Obm Ab
 21 Ab Ab7 Ob Obm Ab
 25 Ab Eb7 Ab Ob Ab Ab LAST Ob Ab
 29 (C) Ab Ab6 Ab Ab7 Ob Obm Ab
 33 Ab Ab6 Ab F7 Bb7 Eb7
 37 Ab Ab6 Ab Ab7 Ob Obm Ab
 41 Ab Ab Eb7 Ab Ob Ab
 45 Ab Ab Eb7 Ab Ob Ab

(STREAKY RASHER)

(ED METZ SR. - 1993)

Handwritten musical score for "STREAKY RASHER" consisting of two staves of music. The top staff uses a treble clef and a common time signature, while the bottom staff uses a bass clef and a common time signature. The music is divided into measures by vertical bar lines, with specific chords written above the notes. The score includes lyrics in parentheses below the notes and measure numbers (1, 5, 9, 13, 17, 21, 25, 29) on the left side.

Chords and Measures:

- Measure 1: Dm, Gm, Dm, Gm
- Measure 5: Dm, C7/E, F, Gm7, Dm/A, Bb7, A7
- Measure 9: Dm, Gm, Dm, Gm
- Measure 13: Dm, C7/E, F, Gm7, Dm/A, A7, Dm, Ab7
- Measure 17: C7/G, C7, C7/G, C7, F, F, Ab7
- Measure 21: C7/G, C7, C/G, C7, F, C7/E, D7, F/C
- Measure 25: A7, A7, Dm, Dm7/C
- Measure 29: Bb, B7, E7, A7, Bb7, A7
- Measure 33: Dm, Gm, Dm, Gm
- Measure 37: Dm, C7/E, F, Gm7, Dm/A, A7, Dm

(STRUT MISS LIZZIE)

(TURNER LAYTON & HARRY CREAMER - 1921)

(VERSE) CORNET SOLO

The musical score consists of two parts separated by a vertical line. The left side contains a cornet solo part with handwritten lyrics and chords. The right side contains a piano/vocal part with handwritten lyrics and chords.

Cornet Solo Part (Left):

- Verse:** Chords: Bb, G7, F7, Bb, C7, F7, Bb, Gb7. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".
- Chorus:** Chords: Cm7, C7, F, C7, Gm7, C7, F, F7, Bb7. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".
- Refrain:** Chords: C7, F, Bb, A, C7, Bb, Bb+, Cm7, C7, Bb, D7, Gm, D7, Gm, E7, C7. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".
- Final Chorus:** Chords: Bb, C7, F7, Bb, F7, Bb. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".

Piano/Vocal Part (Right):

- Verse:** Chords: Bb, G7, F7, Bb, C7, F7, Bb, Gb7. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".
- Chorus:** Chords: Cm7, C7, F, C7, Gm7, C7, F, F7, Bb7. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".
- Refrain:** Chords: C7, F, Bb, A, C7, Bb, Bb+, Cm7, C7, Bb, D7, Gm, D7, Gm, E7, C7. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".
- Final Chorus:** Chords: Bb, C7, F7, Bb, F7, Bb. Includes lyrics: "Strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie, strut Miss Lizzie".

(SWEET LIKE THIS)

(KING OLIVER & DAVID NELSON - 1929)

(INTRO) TROMBONE



(CHORUS)



(VERSE) CLARINET/TROMBONE

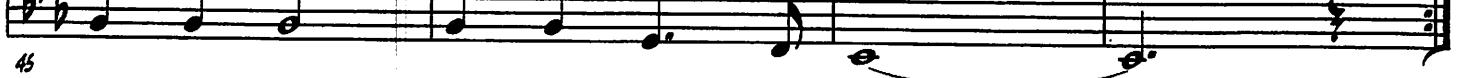
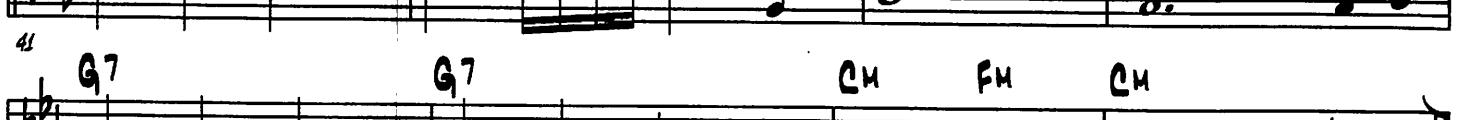
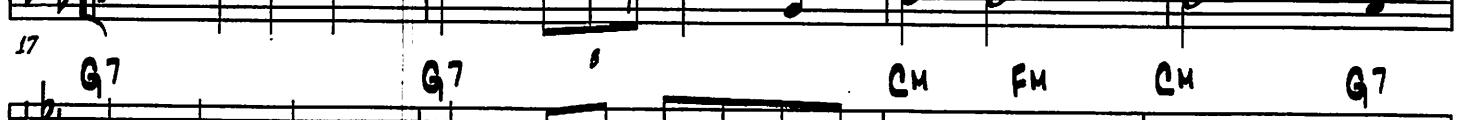
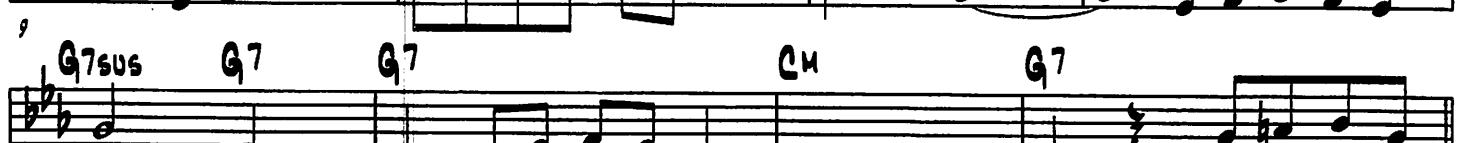


(SWEET LOTUS BLOSSOM)

(MARIHUANA)

(ARTHUR JOHNSON & SAM COSLOW - 1934)

(VERSE)



(SWEET LOVIN' MAN)

(LIL HARDIN - 1926)

Handwritten musical score for the song "(Sweet Lovin' Man)" by Lil Hardin. The score consists of ten staves of music, each with a key signature of one flat (B-flat), a time signature of common time (indicated by a 'C'), and a tempo of 120 BPM (indicated by a '120'). The music is divided into sections: INTRO, VERSE, CHORUS, and BREAK. Chords used include G7, C7, F7, and Bb. The score includes lyrics for the VERSE and CHORUS, and a section labeled "TROMBONE LEAD". The score is numbered 1 through 35 across the staves.

INTRO 8b G7 C7 F7

VERSE 8b ^{TROMBONE LEAD} 8b 8b 8b7

5 Eb Eb 8b G7

10 C7 C7 F7 F7

15 (CHORUS) 8b G7 C7 F7 8b F7

20 8b G7 C7 F7

25 8b BREAK..... 8b BREAK..... 8b BREAK..... C7 F7

30 8b G7 C7 F7 8b G7

35 C7 F7 8b F7 8b LAST

(SWEET MAMA, HURRY HOME OR I'LL BE GONE)

(JIMMY ROGERS & JACK NEVILLE - 1931)

(VERSE) F C+ F C+ F F7

Bb Bb F F

C7 C7 F F D7

G7 G7 GM C7 C7+

(CHORUS) F D7 G7 G7

GM C7 F DM GM C7

F D7 GM D7 GM

Bb Bb GM C7 F D7

G7 C7 | F 1 C+ | F LAST

(SWEET MUMTAZ)

(Luis Russell - 1926)

(INTRO) Dm Dm BREAK Dm Dm BREAK

(A) A7 A7 TUBA BREAK..... Dm Dm

5 Dm Gm A7 Dm

10 Dm Gm A7 Dm TUBA BREAK.....

15 Dm Gm A7 Dm

20 Dm Gm A7 Dm TUBA BREAK.....

25 Dm Gm A7 Dm

(B) D7 Gm A7 Dm

30 D7 Gm A7 Dm TUBA BREAK.....

35 Dm Gm A7 Dm

40 Dm Gm A7 Dm

(SWEET MUMTAZ - 2)
(TROMBONE 1ST TIME)
(C)

This is a handwritten musical score for a band piece. It consists of two systems of music, each with four staves. The top system, labeled '(TROMBONE 1ST TIME)', starts at measure 44 and ends at measure 57. The bottom system, labeled '(SWEET MUMTAZ - 2)', starts at measure 58 and ends at measure 68. Both systems are in common time (indicated by 'C') and use a bass clef for the first three staves and a bass clef with a sharp sign for the fourth staff.

(TROMBONE 1ST TIME) Measures 44-57:

- Measures 44-45: Dm, Dm
- Measure 46: Dm, Dm, A7
- Measures 47-48: D7, D7, Gm, G#^o
- Measures 49-50: F, C7, [F, A7]
- Measures 51-52: F LAST, F, Dm TUBA, Dm TUTTI
- Measures 53-54: Dm TUBA, Dm TUTTI, Dm TUBA, Dm TUTTI
- Measures 55-56: Dm TUBA, Dm TUTTI, Dm, Dm
- Measure 57: Dm

(SWEET MUMTAZ - 2) Measures 58-68:

- Measures 58-59: Dm TUBA, Dm TUTTI
- Measures 60-61: Dm TUBA, Dm TUTTI
- Measures 62-63: Dm, Dm
- Measure 64: DALL.....

(SWING DOWN)

(STAN BUTCHER & SID CORDELL - 1935)

(VERSE) Eb Eb Eb B7 B7

5 G7 F7 B7 B7

15 Eb Eb Eb Eb

17 Eb Eb B7 B7

21 B7 B7 B7 B7 C7

25 F#7 B7 B7 Eb B7

(SWING DOWN - 2)

(CHORUS) Ab Db Ab Ab

57 Eb7 Eb7 Ab Ab GbM7

41 Ab Db Ab EbM7 F7 E7

45 GbM7 GbM7 Eb Eb Eb

49 Eb LAST Ab Gb7 Eb Eb

(D.C. AL CODA)

(TEXAS MOANER)

(F. BARNES & C. WILLIAMS - 1924)

(CHORUS) Eb Ab7 8b7 Eb Eb7

Ab7 Ab7 8b7 Eb Eb

8b7 Ab7 8b7 Eb Eb

(PATTER) Eb Ab7 Eb 8b7 Eb7

Ab7 Ab7 Eb 8b7 Eb

8b7 Ab7 8b7 Eb 8b7 Eb

11 13 15 17 19

(THAT'S MY HOME)

(LEON & OTIS RENE & B. ELLISON - 1932)

Handwritten musical score for piano in G minor (two sharps). The score consists of eight staves of music with lyrics. The lyrics are written above the notes and include: "Ob", "Gb7 Eb7 Ab", "8b7", "8bM7 Eb7 Ab", "8bM7", "Ob", "Ab", "ObM", "Ab", "8b7", "8bM7 Eb7 Ab", "Ab", "Ab7", "ObM6", "Gb7 Eb7 Ab", "ObM", "Ab", "F#7", "8bM7", "8b7 8b0 8b7 Eb7' Eb0 Eb7 8bM7 Eb7 Ab7", "Ob", "Gb7 Ab", "8b7", "8bM7 Eb7 Ab", "Ob", "Ab". Measure numbers 1 through 29 are indicated on the left side of the staves.

(TILL WE MEET AGAIN)

(RAYMOND EGAN & RICHARD WHITING - 1918)

(TIN ROOF BLUES)

(GEORGE BRUNIES & NORK - 1923)

Handwritten musical score for "Tin Roof Blues" in 2/4 time, key signature of B-flat major (two flats). The score consists of ten staves of music, each with a vocal line and piano accompaniment. The vocal parts are written in soprano clef, and the piano parts in bass clef. Chords are indicated above the vocal line, and lyrics are written below the notes. The score includes three sections labeled (A), (B), and (C) with specific harmonic progressions.

Section A:

- Staff 1: (8) 8b, Eb E° 8b, F+, 8b, 8b7
- Staff 2: Eb7, Eb7, 8b, 8b, Dm
- Staff 3: Cm, F7, 8b, E° F7 8b, Eb E°
- Staff 4: (B) 8b, 8b, 8b, 8b7
- Staff 5: Eb, Eb, G°, 8b, 8b, G7
- Staff 6: C7, F7, 8b, Eb EbM 8b, FINE
- Staff 7: (C) 8b, 8b, 8b, 8b7
- Staff 8: Eb, Eb, G°, 8b, 8b, G7
- Staff 9: C7, F7, 8b, Eb EbM 8b, 8b (D.S. AL FINE)
- Staff 10: C7, F7, 8b, Eb EbM 8b, 8b (D.S. AL FINE)

(TOLL GATE BLUES)

(WILBER DEPARIS - 1954)

Handwritten musical score for "TOLL GATE BLUES" by Wilber DeParis (1954). The score includes the following sections:

- Section A:** Trombone part with a key signature of one sharp (F#) and a tempo marking of 88 BPM.
- Section F:** Bassoon part consisting of four measures of quarter notes.
- Section C:** Bassoon part consisting of four measures of quarter notes.
- Section G7:** Bassoon part consisting of two measures of quarter notes.
- Section G7:** Bassoon part consisting of two measures of quarter notes.
- Section C:** Bassoon part consisting of two measures of quarter notes.
- Section F:** Bassoon part consisting of two measures of quarter notes.
- Section C:** Bassoon part consisting of two measures of quarter notes.
- To CODA:** Bassoon part leading to the coda.
- Section (B): DOUBLE TIME FEEL TROMBONE ALONE 1ST TIME**: Trombone part in double time, consisting of four measures of eighth notes.
- Section C:** Bassoon part consisting of four measures of quarter notes.
- Section (C): CLARINET SOLO - CONTINUE DOUBLE TIME FEEL**: Clarinet solo in double time, consisting of four measures of eighth notes.
- Section C:** Bassoon part consisting of four measures of quarter notes.
- Section C0:** Bassoon part consisting of two measures of quarter notes.
- Section C:** Bassoon part consisting of two measures of quarter notes.
- Section C0:** Bassoon part consisting of two measures of quarter notes.
- Section C:** Bassoon part consisting of two measures of quarter notes.
- Section C7:** Bassoon part consisting of two measures of quarter notes.
- Section F:** Bassoon part consisting of four measures of quarter notes.
- Section F:** Bassoon part consisting of four measures of quarter notes.
- Section C:** Bassoon part consisting of four measures of quarter notes.
- Section C:** Bassoon part consisting of four measures of quarter notes.
- (D.S. AL CODA):** Bassoon part leading to the coda.
- CODA:** Bassoon part consisting of two measures of quarter notes.
- C0:** Bassoon part consisting of two measures of quarter notes.
- B:** Bassoon part consisting of two measures of quarter notes.
- C:** Bassoon part consisting of two measures of quarter notes.
- BIT.....**: Bassoon part ending with a sustained note and a dash.

(TOMORROW)

(ROY TURK & J. RUSSELL ROBINSON - 1922)

(VERSE)

Handwritten musical score for "Tomorrow" featuring two staves of music. The top staff is for a voice and the bottom staff is for a piano. The music is in common time.

VERSE:

- Chorus (C) C D7 G7 C D7 G7 C C7
- F G7 C#^o F G7 C#^o F C C#^o
- G7 C C#^o G7 C
- G C G C#^o D7 G7

CHORUS:

- C C C C7
- F F F C
- G7 G7 C A7
- D7 D7 G7 G7
- C C C C7
- F F E7 G7
- C C C7 F
- C C D7 G7 C

(TRES MOUTARDE)

(CECIL MACKLIN - 1911)

(INTRO) UNISON..... C7 C7 C7

The musical score consists of two staves of handwritten music. The top staff is for a voice and the bottom staff is for a piano. The vocal part starts with a unison section, indicated by the text "UNISON.....". It then moves to a section labeled "(A)" with lyrics "F F F F". The piano part provides harmonic support with chords labeled "C7" and "F". The vocal part continues with lyrics "C7 C7 C7 C7" and "F F F F". The piano part then shifts to a section labeled "(B)" with lyrics "FM FM 8bM7 8bM7". The vocal part follows with lyrics "8bM7 C7 FM C7". The piano part continues with "8bM7 FM 8bM7 8bM7". The vocal part follows with lyrics "FM FM FM FM". The piano part concludes with "8bM7". The vocal part ends with a final section of lyrics "F7 F7 F7 8bM". The piano part concludes with "FM FM". The score is dated "41" at the bottom.

(TRES MOUTARDE - 2)

C

F
F
F
F

45 C7 C7 C7 C7

49 F F F F

55 C7 C7 C7 F FINE

57 TROMBONE/TUBA

Dm A7 Dm A7 TUTTI A7

61 TROMBONE/TUBA

Dm A7 Dm A7 TUTTI Dm

65 TROMBONE/TUBA

Dm A7 Dm A7 TUTTI A7

69 TROMBONE/TUBA

Dm A7 Dm A7 TUTTI Dm

73 E^b

F7 F7 E^b F7

77 G7 C7 C7 F7

81 E^b

F7 F7 E^b F7

85 G7 C7 C7 F7 E^b D.C. AL FINE

89

1. CLARINET/BANJO
2. ADD TUBA HARMONY
3. AND SO FORTH

(TROG'S BLUES)

(WALLY FAULKES - 1948)

The musical score is handwritten in black ink on four staves. The first staff begins with a G clef, a 2/4 time signature, and an E-flat key signature. The second staff begins with a C clef, a 2/4 time signature, and an E-flat key signature. The third staff begins with a G clef, a 2/4 time signature, and an E-flat key signature. The fourth staff begins with a G clef, a 2/4 time signature, and an E-flat key signature. The music consists of various notes and rests, with specific notes labeled with letters such as Eb, Ab, and Bb7.

(TROMBONE RAG)

(TURK MURPHY - 1942)

(INTRO) 8b F7 BREAK..... F7 F⁰ F7

8b 8b 8b 8b

8b 8b F7 F7

8b 8b 8b 8b

BREAK..... F7 8b

(B) F7 BONE SOLO 8b Eb 8b

F7 TUTTI F7 8b 8b

F7 BONE SOLO 8b Eb 8b

UNISON..... C7 F7 8b

(TROMBONE RAG - 2)

F₇ BONE SOLO 8b Eb 8b

F₇ TUTTI F₇ 8b 8b

F₇ BONE SOLO 8b Eb 8b

UNISON..... C₇ F₇ 8b

(C) 8b 8b 8b 8b

8b 8b F₇ F₇

8b 8b 8b 8b

BREAK..... F₇ 8b D₇

G_m (INTERLUDE) D₇ Eb D₇

(TROMBONE RAG - 3)

(D) G^m SOLO BONE

CM GM GM B^b EMA7 D7

G^m CM7 D7 C7 B^b D7 G^m

D7 AFTERBEATS G^m CM D7 G^m

D7 G^m D7 G^m

D7 G^m CM D7 G^m

D7 G^m CM D7 G^m F^o

(E) F7 TUTTI FIRST TIME B^b E^b B^b

PIANO SECOND TIME

F7 B^b G^m D7 F7

F7 B^b E^b B^b

E^b B^b F7 B^b B^b D7

(TROMBONE RAG - 4)

Handwritten musical score for "Trombone Rag - 4". The score consists of eight staves of music, each with a key signature of two flats (F major), a time signature of common time, and a tempo marking of 119 BPM.

Chords and Key Signatures:

- Staff 1: Gm, D7, Eb7, D7
- Staff 2: Gm BONE SOLO, Cm, Gm, Gm, Bb/F, Eb MAJ7, D7
- Staff 3: Gm, Cm, D7, Gm, F#
- Staff 4: F7 AFTERBEATS, Bb, Gm, D7, Gm
- Staff 5: Cm, D7, Gm, D7, Gm, F#7
- Staff 6: (E) F7, Bb, Eb, Bb
- Staff 7: F7, F7, Bb, F+, Bb
- Staff 8: F7 BONE SOLO, Bb, Eb, Bb, Bb UNISON.....
- Staff 9: C7 TUTTI, F7, Bb, C7, C7, F7, Bb

Performance Instructions:

- Staff 2: Gm BONE SOLO
- Staff 4: F7 AFTERBEATS
- Staff 6: (E) F7
- Staff 8: F7 BONE SOLO
- Staff 9: C7 TUTTI

(TROUBLE IN MIND)

(RICHARD M. JONES - 1926)

1

5

9

13

E^b B^{b7} E^{b7} A^b A⁰

E^b F#M7 B^{b7} E^b E^{b7} F#M7 B^{b7}

E^b B^{b7} E^{b7} A^b A⁰

E^b F#M7 B^{b7} E^b A^b E^b (B^{b7})

(WALKING WITH THE KING)

(VERSE) (SPIRITUAL)

The musical score consists of two staves of handwritten notation. The top staff is labeled '(VERSE)' and the bottom staff is labeled '(SPIRITUAL)'. The music is in common time, with a key signature of one flat. The lyrics are written above the notes, and chords are indicated by letters above the staff. Measure 1 starts with a half note 'C' (E♭), followed by quarter notes 'A♭' and 'E♭'. Measures 2 and 3 show 'B♭7' and 'B♭7' respectively. Measures 4 and 5 show 'E♭' and 'B♭7'. Measures 6 and 7 show 'E♭' and 'E♭7'. The second staff begins at measure 11 with a half note 'A♭', followed by quarter notes 'A♭', 'E♭', and 'E♭'. Measures 12 and 13 show 'B♭7' and 'B♭7'. Measures 14 and 15 show 'E♭' and 'E♭7'. Measures 16 and 17 show 'A♭', 'A♭', 'E♭', and 'E♭'. Measures 18 and 19 show 'B♭7' and 'B♭7'. Measures 20 and 21 show 'E♭', 'E♭', and 'E♭7'. The score ends at measure 22 with a half note 'E♭' followed by a fermata and a dash.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22

(CHORUS)

(WARBRIDE BLUES)

(MITCH LEBLANC & JIMMIE MARTIN - 1918)

Handwritten musical score for a solo instrument, likely guitar, featuring ten staves of music with lyrics and chords. The score includes lyrics in parentheses at the beginning of each section and specific chords written above the staff.

(VERSE) G

G F⁰ Dm B^b G7

C G7

G7 G7

G7 G7

D7 D7 G7 G7

G7 G7 G7 G7

C G7 G7

G7 G7 G7 G7

G7 G7 G7 G7

(CHORUS) G

G7 G7 G7 G7

C G7 G7 G7 G7

D7 G7 D7 G7 D7

G7 D7 G7 G7

G7 G7 G7 G7

C G7 G7 G7

D7 G7 G7 G7

G7 G7 G7 G7

D7 G7 G7 G7

G7 G7 G7 G7

D7 G7 G7 G7

G7 G7 G7 G7

(WEARY BLUES)

(MORT GREENE, GEORGE GATES & ARTIE MATHEWS - 1915)

FOUR TIMES

AF

1

3

~~BREAK.. 1 CORNET 2 CLARINET 3 TROMBONE 4 BANJO~~

FOUR TIMES

(A) F

F

B
8b

8b

F

F

C7

C7

F F7 8b 8bM F C7

(B) F

F C7 F F7

8b

8b

F

F F#^o

C7 C7 F F¹ C7 F7²

(C) 8b

F7 8b 8b F7 8b

8b

F7 8b 8b F7 8b

G7 G7 E^b E^o

8b F7 8b 8b

(WEATHERBIRD RAG)

(JOE OLIVER - 1923)

(INTRO) CORNET/PIANO

The musical score consists of two staves of handwritten music. The top staff is for the Cornet/Piano and the bottom staff is for the Vocal. The vocal part includes lyrics and chords indicated above the notes.

Staff 1 (Cornet/Piano):

- Measure 1: (INTRO) CORNET/PIANO
- Measure 2: Ob
- Measure 3: Ab
- Measure 4: F7
- Measure 5: Gb7
- Measure 6: Eb7
- Measure 7: Ab
- Measure 8: (A) Ab FIRST TIME CORNET/PIANO
- Measure 9: Ob
- Measure 10: Ab
- Measure 11: Eb7
- Measure 12: Fm
- Measure 13: G7
- Measure 14: Cm
- Measure 15: Eb7
- Measure 16: Ab
- Measure 17: Ob
- Measure 18: Ab
- Measure 19: F7
- Measure 20: F7
- Measure 21: Ab
- Measure 22: Eb7
- Measure 23: Ab
- Measure 24: F7
- Measure 25: Gb7
- Measure 26: Eb7
- Measure 27: Ab¹
- Measure 28: Ab²
- Measure 29: (B) Eb7
- Measure 30: Eb7
- Measure 31: Ab
- Measure 32: Ab
- Measure 33: Eb7
- Measure 34: Ab
- Measure 35: Ab
- Measure 36: Ab
- Measure 37: Eb7
- Measure 38: Ab
- Measure 39: Ab
- Measure 40: Ab
- Measure 41: Eb7
- Measure 42: Ab
- Measure 43: FINE

Staff 2 (Vocal):

- Measure 1: (INTRO) CORNET/PIANO
- Measure 2: Ob
- Measure 3: Ab
- Measure 4: F7
- Measure 5: Gb7
- Measure 6: Eb7
- Measure 7: Ab
- Measure 8: (A) Ab FIRST TIME CORNET/PIANO
- Measure 9: Ob
- Measure 10: Ab
- Measure 11: Eb7
- Measure 12: Fm
- Measure 13: G7
- Measure 14: Cm
- Measure 15: Eb7
- Measure 16: Ab
- Measure 17: Ob
- Measure 18: Ab
- Measure 19: F7
- Measure 20: F7
- Measure 21: Ab
- Measure 22: Eb7
- Measure 23: Ab
- Measure 24: F7
- Measure 25: Gb7
- Measure 26: Eb7
- Measure 27: Ab¹
- Measure 28: Ab²
- Measure 29: (B) Eb7
- Measure 30: Eb7
- Measure 31: Ab
- Measure 32: Ab
- Measure 33: Eb7
- Measure 34: Ab
- Measure 35: Ab
- Measure 36: Ab
- Measure 37: Eb7
- Measure 38: Ab
- Measure 39: Ab
- Measure 40: Ab
- Measure 41: Eb7
- Measure 42: Ab
- Measure 43: FINE

Lyrics and Chords:

- Measure 1: (INTRO) CORNET/PIANO
- Measure 2: Ob
- Measure 3: Ab
- Measure 4: F7
- Measure 5: Gb7
- Measure 6: Eb7
- Measure 7: Ab
- Measure 8: (A) Ab FIRST TIME CORNET/PIANO
- Measure 9: Ob
- Measure 10: Ab
- Measure 11: Eb7
- Measure 12: Fm
- Measure 13: G7
- Measure 14: Cm
- Measure 15: Eb7
- Measure 16: Ab
- Measure 17: Ob
- Measure 18: Ab
- Measure 19: F7
- Measure 20: F7
- Measure 21: Ab
- Measure 22: Eb7
- Measure 23: Ab
- Measure 24: F7
- Measure 25: Gb7
- Measure 26: Eb7
- Measure 27: Ab¹
- Measure 28: Ab²
- Measure 29: (B) Eb7
- Measure 30: Eb7
- Measure 31: Ab
- Measure 32: Ab
- Measure 33: Eb7
- Measure 34: Ab
- Measure 35: Ab
- Measure 36: Ab
- Measure 37: Eb7
- Measure 38: Ab
- Measure 39: Ab
- Measure 40: Ab
- Measure 41: Eb7
- Measure 42: Ab
- Measure 43: FINE

(WEATHERBIRD - 2)

(C) 

(D.S. AL FINE)

(WEIRD BLUES)

(JASBO SMITH - 1929)

1 Eb
 2 Gb7
 3 Eb
 4 Ab
 5 Gb7
 6 Eb
 7 Ab7
 8 Eb
 9 Gb7
 10 Eb
 11 Gb7
 12 Eb
 13 Ab
 14 Gb7
 15 Eb
 16 Ab7
 17 Eb
 18 Cm
 19 Cm
 20 Eb
 21 F7
 22 F7
 23 Gb7
 24 Gb7
 25 Eb
 26 Eb
 27 Eb
 28 Eb
 29 Ab
 30 Gb7
 31 Eb
 32 Ab7
 33 Eb
 LAST

(WE'LL MEET AGAIN)

(PAUL BARBARIN - 1957)

A handwritten musical score for a vocal or instrumental piece. The score consists of five staves of music, each with a key signature of two flats (F major). The music is in common time.

- Staff 1:** Features a melodic line with eighth and sixteenth notes. Chords indicated above the staff are Eb, Eb, FM7, and Gb7.
- Staff 2:** Shows a bass line with quarter notes. Chords indicated above the staff are FM7, Gb7, Eb, FM7, and Gb7.
- Staff 3:** Shows a melodic line with eighth and sixteenth notes. Chords indicated above the staff are Eb, Eb, Ab, and A°.
- Staff 4:** Shows a melodic line with eighth and sixteenth notes. Chords indicated above the staff are Eb, C7, FM7, and Gb7. A bracket indicates a repeat sign and the first ending.
- Staff 5:** Shows a melodic line with eighth and sixteenth notes. Chords indicated above the staff are Eb, FM7, and Gb7.
- Staff 6:** Shows a melodic line with eighth and sixteenth notes. The word "LAST" is written above the staff, indicating the end of the piece.

(WESTMORELAND WEAVE)

(JIM CULLUM SR. - 1960)

Musical score for "Westmoreland Weave" featuring two staves of music with lyrics and chords.

The score consists of two staves, each with a key signature of $B\flat$ (two flats) and a time signature of common time (C). The music is divided into measures by vertical bar lines.

Chords and Measures:

- Measure 1: $A\flat 9$, $A\flat 9$, $A\flat 7$, **BREAK --- PERCUSSION TOY**
- Measure 2: $A\flat 9$, $A\flat 9$, $A\flat 7$, **BREAK --- PERCUSSION TOY**
- Measure 3: $A\flat$, $A\flat$, $D\flat$, $D\flat$
- Measure 4: $G\flat 7$, $G\flat 7$, $E\flat$, $E\flat 7$
- Measure 5: $A\flat 9$, $A\flat 9$, $A\flat 7$, **BREAK --- PERCUSSION TOY**
- Measure 6: $A\flat 9$, $A\flat 9$, $A\flat 7$, **BREAK --- PERCUSSION TOY**
- Measure 7: $A\flat$, $A\flat$, $D\flat$, $D\flat$
- Measure 8: $G\flat 7$, $G\flat 7$, $A\flat$, $A\flat$
- Measure 9: **LAST**, $A\flat$, $A\flat 9$, $A\flat 9$, $A\flat 7$, **RHYTHM SECTION**

Performance Instructions:

- BREAK --- PERCUSSION TOY**: Occurs at measures 1, 2, 5, and 6.
- RHYTHM SECTION**: Occurs at measure 9.

(WHAT YOU WANT ME TO DO)

(CONNIE JOHNSON - 1928)

(VERSE) F F F F

Bb Bb F F

G7 G7 F Bb F

(CHORUS) F F Bb F D7

G7 G7 F F0 Gm7 C7

F F Bb F D7

G7 G7 F Bb F (C7)

(WHEN I GROW TOO OLD TO DREAM)

(OSCAR HAMMERSTEIN II & SIGMUND ROMBERG - 1935)

(VERSE)

Handwritten musical score for "When I Grow Too Old to Dream". The score is for voice and piano. The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. Chords are indicated above the notes. The score includes lyrics for both verse and chorus sections.

VERSE:

- 1st staff: Eb, Ab, Eb, Ab
- 2nd staff: Eb, Ab, C, F, C, FM, Bb7, Bb7
- 3rd staff: Eb, Bb7, Eb, Bb7
- 4th staff: Eb, Bb7, Eb, Bb7
- 5th staff: Eb, Ab, Ab, Bb7, Eb, CM, AbM
- 6th staff: Eb, Bb7, Eb, Bb7
- 7th staff: Eb, Fm, Gm, Eb, Eb, Bb
- 8th staff: G7, G7, CM, Eb7
- 9th staff: Ab, Ab, Bb7, Eb, Eb, CM
- 10th staff: Eb, Bb7, Eb, Eb, (Bb7)

CHORUS:

- 11th staff: Eb, Eb, Eb, Eb
- 12th staff: Eb, Eb, Eb, Eb
- 13th staff: Eb, Eb, Eb, Eb
- 14th staff: Eb, Eb, Eb, Eb
- 15th staff: Eb, Eb, Eb, Eb
- 16th staff: Eb, Eb, Eb, Eb
- 17th staff: Eb, Eb, Eb, Eb
- 18th staff: Eb, Eb, Eb, Eb
- 19th staff: Eb, Eb, Eb, Eb
- 20th staff: Eb, Eb, Eb, Eb
- 21st staff: Eb, Eb, Eb, Eb
- 22nd staff: Eb, Eb, Eb, Eb
- 23rd staff: Eb, Eb, Eb, Eb
- 24th staff: Eb, Eb, Eb, Eb
- 25th staff: Eb, Eb, Eb, Eb
- 26th staff: Eb, Eb, Eb, Eb
- 27th staff: Eb, Eb, Eb, Eb
- 28th staff: Eb, Eb, Eb, Eb
- 29th staff: Eb, Eb, Eb, Eb
- 30th staff: Eb, Eb, Eb, Eb
- 31st staff: Eb, Eb, Eb, Eb
- 32nd staff: Eb, Eb, Eb, Eb
- 33rd staff: Eb, Eb, Eb, Eb
- 34th staff: Eb, Eb, Eb, Eb
- 35th staff: Eb, Eb, Eb, Eb
- 36th staff: Eb, Eb, Eb, Eb
- 37th staff: Eb, Eb, Eb, Eb
- 38th staff: Eb, Eb, Eb, Eb
- 39th staff: Eb, Eb, Eb, Eb
- 40th staff: Eb, Eb, Eb, Eb
- 41st staff: Eb, Eb, Eb, Eb
- 42nd staff: Eb, Eb, Eb, Eb
- 43rd staff: Eb, Eb, Eb, Eb
- 44th staff: Eb, Eb, Eb, Eb
- 45th staff: Eb, Eb, Eb, Eb

(WHEN I LEAVE THE WORLD BEHIND)

(IRVING BERLIN - 1925)

(VERSE)

A handwritten musical score for the song "When I Leave the World Behind". The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line starts with a C chord, followed by a G7 chord at measure 9, a D7 chord at measure 15, another C chord at measure 17, and a D7 chord again at measure 25. The lyrics are written below the vocal line, corresponding to the chords. Measures 1 through 8 are labeled "VERSE". Measures 9 through 14 are labeled "REFRAIN". Measures 15 through 21 are labeled "VERSE". Measures 22 through 28 are labeled "REFRAIN". The score concludes with a final verse section from measure 29 to 35.

VERSE

C
G7
D7
C
D7

REFRAIN

G7
D7
G7
C
D7
G7

VERSE

D7
G7
C
D7
G7

REFRAIN

D7
G7
C
D7
G7

VERSE

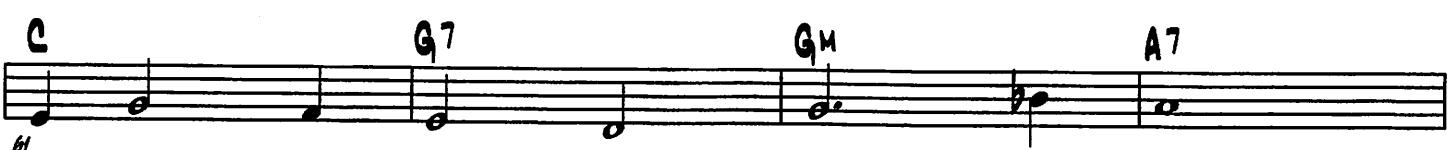
D7
G7
C
D7
G7

REFRAIN

D7
G7
C
D7
G7

(WHEN I LEAVE THE WORLD BEHIND - 2)

(CHORUS)



(WHEN MY DREAMBOAT COMES HOME)

(CLIFF FRIEND & DAVE FRANKLIN - 1936)

(VERSE) 8b 8b 8b 8b 8b 8b

1 Cm7 Cm7 F7 Bb Bb F7

5 Bb Bb Gm Gm Bb Bb

9 Cm7 Cm7 F7 Bb E^b Bb E^b Bb F7

13 (CHORUS) Bb Bb F7 Bb Bb

17 Bb Bb Bb Bb

21 Bb Bb Bb Bb E^b E^b

25 C7 C7 F7 F7

29 Bb Bb F7 Bb Bb

33 Bb Bb Bb Bb

37 Bb Bb Bb Bb E^b E^b

41 C7 F7 Bb Bb (F7)

45

(WHIP ME WITH PLENTY OF LOVE)

(C. WILLIAMS - 1928)

(VERSE)

Handwritten musical score for "Whip Me With Plenty Of Love". The score consists of two staves of music. The top staff is for a voice, and the bottom staff is for a piano or guitar. The music is in common time and has a key signature of one flat (B-flat). The vocal part includes lyrics and chords. The piano/guitar part provides harmonic support with its own set of chords.

VERSE:

- Me (Ab) (Ab) (Ab) (Eb7)
- Me (Ab) (Ab) (Bb7) (Bb7) (Eb7)
- Me (Ab) (Ab) (Ab) (Ab)
- Me (Ab) (Ab) (Bb7) (Eb7)

CHORUS:

- Me (Eb7) (Eb7) (Ab) (Ab)
- C7 C7 FM Ab7
- Ob Ob Ab Ab
- Bb7 Bb7 Eb7 Eb7
- Eb7 Eb7 Ab Ab
- C7 C7 FM Ab7
- Ob Ob Ab Ab
- Bb7 Eb7 Ab Ab

(WHO'LL TAKE MY PLACE?)

(RAYMOND KLAGES & BILLY FAZIOLI - 1922)

(VERSE) 8b G7 C7 F7 8b
F7 8b G7 C7 F7
8b G7 C7 F7
(CHORUS) 8b 8b G7 G7
C7 C7 C7 C7
F7 F7 F7 F7
C7 C7 F7
C7 C7 F7
8b 8b G7 G7
C7 C7 C7 C7
Gm EbM6 8b G7
C7 F7 8b G7 8b (F7)
C7 F7 8b G7 8b (F7)

(WHOSE HEART ARE YOU BREAKING NOW)

(TEDDY POWELL - 1948)



8b 8b D7 AM7/E F07 D7/F#

Gm Gm FM7 8b7

Eb Eb6 E07 8b/F 8b7/A Ab7 G7

C7 GM7 C7 F C7/G F7/A A7

8b 8b D7 AM7/E F07 D7/F#

Gm Gm FM7 8b7

Eb Eb6 E07 8b/F 8b/A Ab7 G7

C7 F7 8b D07 GM7 F7

8b Eb7 8b

(WILD MAN BLUES)

(JELLY ROLL MORTON - 1927)

(INTRO)

Handwritten musical score for a bassoon part, featuring ten staves of music. The score includes lyrics and harmonic analysis. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The score consists of ten staves, each starting with a bass clef. Measure numbers are provided at the beginning of each staff. The lyrics are written below the notes, and Roman numerals (I, II, III) are placed above specific measures. Harmonic analysis is indicated by Roman numerals above the staff, such as G7, C7, F7, etc., corresponding to the chords implied by the bass line.

(INTRO)

G7 G7 C7 C7 E^o

8b Gm C7 F7 8b 8b7 Eb EbM 8b D7

(A) Gm D7 Eb7 D7 Gm Gm D7

Gm D7 Eb7 D7 Gm Gm D7

G7 G7 Cm Cm

C7 C7 F7 F7 D7

Gm D7 Eb D7 Gm 8b7

Eb Eb D7 D7

G7 G7 C7 C7 E^o

8b Gm C7 F7 8b 8b7 Eb EbM 8b

(WILD MAN BLUES - 2)

(B) 

Chords and Breaks:

- Staves 1-4: G^b7, B^b, G^b7, B^b
- Staves 5-8: G^b7, G7, C7, G^b7
- Staves 9-12: G^b7, B^b, E^b, D7
- Staff 13: Gm, D7, E^b7, D7, Gm, BREAK....., D7
- Staff 14: Gm, D7, E^b7, D7, Gm, BREAK.....
- Staff 15: G7, G7, Cm, Cm
- Staff 16: C7, C7, F7, BREAK....., D7
- Staff 17: Gm, D7, E^b7, D7, Gm, BREAK....., B^b7
- Staff 18: E^b, E^b, D7, D7
- Staff 19: G7, BREAK....., G7, BREAK....., C7, BREAK....., E^o
- Staff 20: B^b, Gm, C7, F7, B^b, B^b7, E^b, E^bm, B^b, D7, B^b, B^b7, E^b, E^bm, B^b

(WILLIE THE WEEPER)

(GRANT RYDAL, WALTER MELROSE & MARTY BLOOM - 1927)

(INTRO) PYRAMID FRONT LINE - TROMBONE FIRST - ADD CORNET IN HARMONY - ADD CLARINET FOR 3-PART HARMONY

(INTRO) Dm Dm Dm Dm
 Dm Dm Dm Dm BREAK.....
 (A) Dm A7 Dm A7 E7 A7
 Dm A7 Dm Gm6 Dm A7 Bb7 A7 Dm
 Dm A7 Dm A7 E7 A7
 Dm A7 Dm Dm6 Dm A7 D7 Bb7 A7 Dm Dm
 (B) C7 C7 F F
 C7 C7 F F
 D7 D7 G7 G7
 C7 C7 F F LAST A7
 Dm JUST LIKE INTRO Dm Dm Dm
 Dm Dm Dm Dm BREAK..... GONG OR SIZZLE

(WINDIN' DOWN BLUES)

(VERSE) TROMBONE

(EO METZ SR. - 1994)

The musical score consists of two staves of handwritten music for Trombone. The top staff begins with a key signature of one flat (F#) and a common time signature. The lyrics are:

Oh Dm7/C G7/B A7 Oh Dm7/C G7/B A7
 Oh Dm7/C G7/B A7 Oh Em7 A7
 ' Oh Dm7/C G7/B A7 Oh Dm7/C G7/B A7
 ' Oh Dm7/C G7/B G7 Gm7 B7 C7 F# G7/G G#
 " (CHORUS) F7 C7(-9) F7 C7/G G# F7/A B7 B7 EbM7 E° B7/F
 17 F C7/G Gm7 C7 F F# C7/G F# G7/G G#
 " F7 C7 F C7/G G# F7/A B7 B7 EbM7 E° B7/F
 25 F C7 Gm7 C7 F B7 F C7/G F7/A
 " B7 Eb7 F C7 F A7/E
 " Oh G7(-9) Gm7 F# Gm7 G#
 37 F7 C7 F C7/G G# F7/A B7 B7 EbM7 E° B7/F
 41 F C7/G Gm7 C7 F B7 F

The bottom staff continues the musical line, starting at measure 45.

(WININ' BOY)

(JELLY ROLL MORTON - 1938)

Handwritten musical score for (WININ' BOY) in 2/4 time, key of C minor (two flats). The score consists of six staves of music with lyrics. Chords indicated above the staff include G^b₀, B^b₇, F^M₇, B^b₇, E^b, E^b, G^b₀, B^b₇, F^M₇, B^b₇, E^b, G₇, C₇, C₇, F^M, C₇, F^M, C₇, F^M, G^b₀, B^b₇, F^M₇, B^b₇, E^b, E^b, G^b₀, E^b, E^b, and a final measure labeled "LAST".

(WOCKA THE FISH)

(FRANK JOHNSON - 1960's)

TROMBONE LEAD

TROMBONE LEAD

(INTRO) *E♭* *E♭* *B♭7* *E♭* *E♭* *B♭7*

(A) *E♭* *E♭* *E♭* *E♭* *E♭* *E♭*

15 *BREAK* *E♭* *E♭* *E♭* *E♭* *E♭* *E♭*

21 *B♭7* *E♭* *E♭* *E♭* *E♭* *E♭* *E♭*

25 *E♭* *E♭* *E♭7* *E♭* *E♭* *A♭*

29 *E♭* *BREAK* *E♭* *B♭7* *E♭* *E♭* *E♭* *E♭*

35 **(B)** *Cm* *Cm* *Cm* *Cm*

38 *G7* *G7* *Cm* *Cm*

42 *Cm* *Cm* *Fm* *Fm*

(WOCKA THE FISH - 2)

Handwritten musical score for "WOCKA THE FISH - 2". The score consists of ten staves of music, each with a key signature of two flats (B-flat major) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The score includes lyrics and chords written above the staff.

Measures 50-53:

- Measure 50: Chord Cm, lyrics "(Troll) Ab".
- Measure 51: Chord G7, lyrics "Ob".
- Measure 52: Chord Cm, lyrics "Ab".
- Measure 53: Chord B7, lyrics "Ab".

Measures 54-57:

- Measure 54: Chord Ab, lyrics "Ob".
- Measure 55: Chord Ob, lyrics "Ab".
- Measure 56: Chord Ab, lyrics "Ab".
- Measure 57: Chord Ab, lyrics "Ab".

Measures 58-61:

- Measure 58: Chord C7, lyrics "Ob".
- Measure 59: Chord C7, lyrics "Ob".
- Measure 60: Chord FM7, lyrics "FM7".
- Measure 61: Chord FM7, lyrics "FM7".

Measures 62-65:

- Measure 62: Chord B7, lyrics "Ob".
- Measure 63: Chord B7, lyrics "Ob".
- Measure 64: Chord Eb7, lyrics "BREAK.....".
- Measure 65: Chord Ab, lyrics "Ab".

Measures 66-69:

- Measure 66: Chord Ab, lyrics "Ob".
- Measure 67: Chord Ob, lyrics "Ab".
- Measure 68: Chord Ab, lyrics "Ab".
- Measure 69: Chord Ab, lyrics "Ab".

Measures 70-73:

- Measure 70: Chord Ob, lyrics "Ob".
- Measure 71: Chord Ob, lyrics "Ob".
- Measure 72: Chord C7, lyrics "C7".
- Measure 73: Chord C7, lyrics "C7".

Measures 74-77:

- Measure 74: Chord Ob, lyrics "Ob".
- Measure 75: Chord Ob, lyrics "Ob".
- Measure 76: Chord Ab, lyrics "Ab".
- Measure 77: Chord F7, lyrics "F7".

Measures 78-81:

- Measure 78: Chord B7, lyrics "Ob".
- Measure 79: Chord Eb7, lyrics "Eb7".
- Measure 80: Chord Ab, lyrics "Ab".
- Measure 81: Chord Ab, lyrics "Ab".

Measures 82-85:

- Measure 82: Chord Ab, lyrics "LAST".
- Measure 83: Chord Ab, lyrics "CLARINET BREAK.....".
- Measure 84: Chord - (empty staff).
- Measure 85: Chord - (empty staff).

Measures 86-89:

- Measure 86: Chord Eb7, lyrics "Eb7".
- Measure 87: Chord Ab, lyrics "Ab".
- Measure 88: Chord Ab, lyrics "Ab".
- Measure 89: Chord Ab, lyrics "Ab".

(WROUGHT IRON RAG)

(WILBUR DEPAIS - 1945)

(A) Eb Eb Bb7 Bb7

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

(WROUGHT IRON RAG - 2)

Handwritten musical score for "Wrought Iron Rag - 2". The score consists of ten staves of music, each with a key signature of two flats (B-flat major) and a time signature of common time (indicated by a 'C'). The music is divided into sections by measure numbers and section titles.

Measures 41-56: The first section begins with a single note (B) followed by a sustained note (B). This is followed by a series of eighth-note patterns: Bb7, Bb7, Bb7, Bb7. The section ends with a return to the initial eighth-note pattern.

Measures 57-64: The second section starts with a single note (Eb), followed by Eb, Eb, Eb, Ab, Ab. This is followed by a series of eighth-note patterns: Bb7, Bb7, Cm7.

Measures 65-72: The third section starts with a single note (F7), followed by Bb7, Eb, F7, Eb. A bracket labeled "TO VERSE" spans measures 65-72.

Measures 73-79: The fourth section, labeled "(VERSE)", starts with Bb, followed by D7, Gm, E°, Bb.

Measures 80-86: The fifth section starts with Eb, followed by F7, Gm7, NO RHYTHM, Cm7, F7, Bb.

Measures 87-93: The sixth section starts with Cm7, followed by Gm7, F7, Bb7.

Measures 94-99: The seventh section starts with Eb, followed by EbM, Bb, Eb, F7, Bb7.

Final Measure: The score concludes with the instruction "(D.C. AL FINE)" at the bottom right.

(YAMA YAMA MAN)

(COLLIN DAVIS & KARL HOSCHUA - 1908)

(INTRO) RHYTHM AFTERBEATS

BbM $A\flat$ BbM BbM $F7$ BbM $F7$

(CHORUS) CORNET FIRST TIME

Bb $F7$ $F7$ Bb Bb $Gm7$ $C7$ $F7$

Bb $F7$ $F7$ $Bb7$ Bb Eb EbM G^+ G $C7$ $F7$ Bb BbM TO VERSE

$C7$ 2-LAST $F7$ Bb $C7$ $F7$ Bb BbM TO VERSE

BIT.....

(VERSE) VOCAL WITH AFTERBEATS

BbM $A\flat$ BbM BbM $F7$ BbM

BbM $A\flat$ BbM Bb Fm $C7$ $F7$ (D.C. AL FINE)

(YEARNING)

(BENNY DAVIS & JOE BURKE - 1925)

(VERSE) F F F#⁰ C7 C7 Dm

Dm A7 A7 D7 Gm D7

Gm Gm G7 G7 C7 C+

(CHORUS) F Bb7 F F Bb F C7

C7 F F F F Bb7

F F Bb F C7 C7 F F

A7 A7 E7 E7 E7

E7 A7 C7 F Bb7

F F Bb F C7 C7

F Dm C7 F LAST F

47

(YELLOW DOG BLUES)

(W.C. HANDY - 1914)

(VERSE)

Handwritten musical score for the verse of "Yellow Dog Blues". The score consists of three staves of music. The first staff starts with a C note followed by a Gb note. The second staff starts with an Eb note. The third staff starts with an F7 chord. Measure numbers 8, 9, 10, and 11 are indicated above the staves.

(CHORUS)

Handwritten musical score for the chorus of "Yellow Dog Blues". The score consists of two staves of music. The first staff starts with an Eb note. The second staff starts with an FM7 chord. Measure number 14 is indicated below the staves.

Handwritten musical score for the end of the chorus of "Yellow Dog Blues". The score consists of two staves of music. The first staff starts with an Ab note. The second staff starts with an Eb note. Measure number 18 is indicated below the staves.

Handwritten musical score for the final measures of "Yellow Dog Blues". The score consists of two staves of music. The first staff starts with a Gb7 chord. The second staff starts with an Eb note. Measure number 22 is indicated below the staves. The word "LAST" is written next to the final Eb note.

(YOU'RE THE LONESOMEST GAL IN TOWN)

(AL DUSIN, JIMMY McHUGH & IRVING MILLS - 1925)

(VERSE)

RUBATO FIRST TIME BEGINNING WITH PIANO ARPEGGIO

The musical score is handwritten on six staves. The first staff starts with a piano arpeggio (C, A7, Dm, D7) followed by a melodic line. Subsequent staves show a mix of chords and melodic lines, with some staves ending in a bracket. Chords labeled include G7, C, G7, E7, AM, Dm, E7, AM, D7, D7, G7, G7, G7, and G7. The score concludes with "A TEMPO". Measure numbers 1 through 11 are indicated on the left side of the staves.

(YOU MADE ME LOVE YOU)

(PERCY VENABLE & LOUIS ARMSTRONG - 1926)

CORNET ONLY.....

Handwritten musical score for cornet, titled "(YOU MADE ME LOVE YOU)" by Percy Venable & Louis Armstrong (1926). The score consists of 12 staves of music, each starting with a clef, key signature, and time signature. The music is in 2/4 time, mostly in B-flat major (two sharps) or B-flat minor (one sharp). The score includes lyrics and chords written above the staff. The first staff starts with a B-flat major chord (B7). The second staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The third staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The fourth staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The fifth staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The sixth staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The seventh staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The eighth staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The ninth staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The tenth staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The eleventh staff starts with a B-flat major chord (B7), followed by a G major chord (G7). The twelfth staff starts with a B-flat major chord (B7), followed by a G major chord (G7).

8b CORNET/BANJO 1ST HALF 8b

C7 F7

8b 8b C7 F7

D7 D7 GM GM

C7 C7 F7 RHYTHM BREAK F7

15 8b ENSEMBLE 8b C7 F7 THREE HORN HARMONY

D7 D7 GM GbD 8b7

Eb Eb 8b G7

C7 F7 8b 8b

(YOU'RE THE LONESOMEST GAL IN TOWN - 2)

(CHORUS)

A handwritten musical score for a vocal part, likely for a piano-vocal-guitar arrangement. The score consists of ten staves of music, each with a vocal line and a harmonic accompaniment. The vocal line is in soprano clef, and the harmonic line is in bass clef. The music is in common time. The lyrics are written above the vocal line, and chords are indicated above the harmonic line. The score includes measures 35 through 54.

35 C B7 C7 B7 Bb7 A7

36 D7 D7 D7 D7

37 G7 G7 C E7 Am

38 G D7 G7 G7

39 C7 C7 F F

40 D7 D7 G7 D7 G7

41 C B7 C E7 Am

42 D7 G7 D7 G7 C C

(2E20)

(SANTOS PECORA - 1934)

(VERSE)

Handwritten musical score for the song (2E20). The score consists of ten staves of music, each with a vocal line and a piano accompaniment. The vocal parts are in common time, while the piano parts are in 2/4 time. The music is divided into sections by vertical bar lines and measures. Chords are indicated above the staff, and lyrics are written below the staff or to the right of the notes.

VERSE:

- Measure 1: C (Vocal), C (Piano)
- Measure 2: C (Vocal), C (Piano)
- Measure 3: Dm7 (Vocal), Ab7 (Piano)
- Measure 4: G7 (Vocal), C (Piano)
- Measure 5: C (Vocal), C (Piano)
- Measure 6: D7 (Vocal), D7 (Piano)
- Measure 7: A7 (Vocal), G7 (Piano)
- Measure 8: G (Vocal), D7 (Piano)
- Measure 9: G (Vocal), D7 (Piano)
- Measure 10: G (Vocal), D7 (Piano)
- Measure 11: G (Vocal), A7 (Piano)
- Measure 12: D7 (Vocal), G7 (Piano)
- Measure 13: C (Vocal), E7 (Piano)
- Measure 14: A7 (Vocal), A7 (Piano)

CHORUS:

- Measure 15: D7 (Vocal), G7 (Piano)
- Measure 16: C (Vocal), C (Piano)
- Measure 17: D7 (Vocal), D7 (Piano)
- Measure 18: G7 (Vocal), G7 (Piano)
- Measure 19: C (Vocal), E7 (Piano)
- Measure 20: A7 (Vocal), A7 (Piano)
- Measure 21: D7 (Vocal), D7 (Piano)
- Measure 22: G7 (Vocal), G7 (Piano)
- Measure 23: C (Vocal), C (Piano)
- Measure 24: D7 (Vocal), D7 (Piano)
- Measure 25: G7 (Vocal), G7 (Piano)
- Measure 26: F#7 (Vocal), F#7 (Piano)
- Measure 27: F#7 (Vocal), F#7 (Piano)
- Measure 28: E7 (Vocal), A7 (Piano)
- Measure 29: C (Vocal), C (Piano)
- Measure 30: D7 (Vocal), G7 (Piano)
- Measure 31: C (Vocal), Ab7 (Piano)
- Measure 32: G7 (Vocal), G7 (Piano)
- Measure 33: C (Vocal), last (Piano)
- Measure 34: C (Vocal), C (Piano)

